

MUSICAL AMERICA

Vol. XXXIX. No. 12. NEW YORK

EDITED BY

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JANUARY 12, 1924

\$4.00 a Year
15 Cents a Copy

FOUR PREMIERES IN THREE DAYS SET NEW RECORD FOR OPERA IN N. Y.

Laparra's "La Habanera," Masterpiece of Vivid Melodrama, Followed by Riccietelli's Gay "Compagnacci" at Metropolitan — Danise, Florence Easton, Gigli and Elisabeth Rethberg Prominent in New Bill—German Singers Present d'Albert's "Toten Augen" and Kienzl's "Evangelimann" — Elsa Gentner-Fischer Impresses as "Myrtocle"

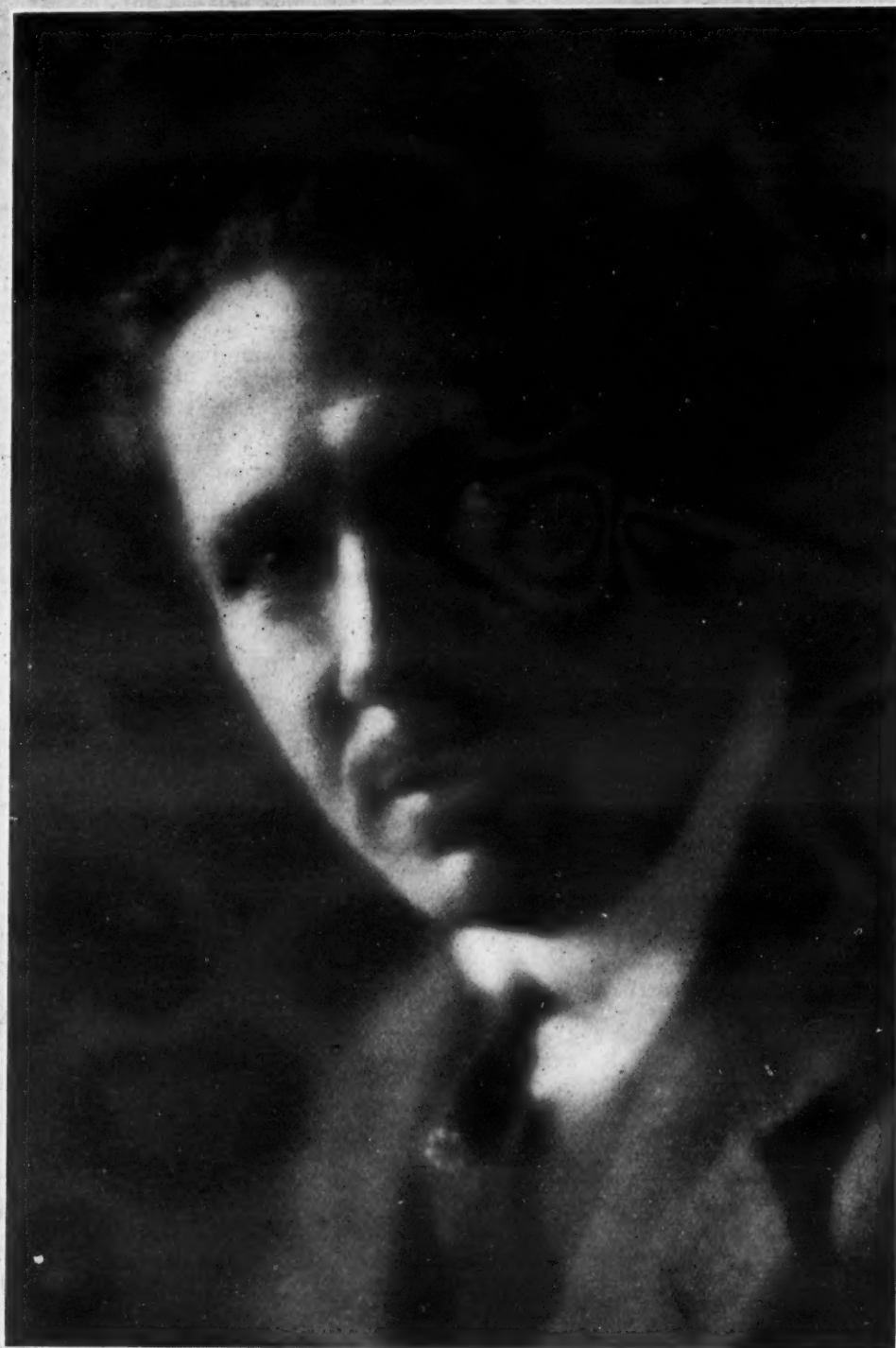
FOUR operas were given their first New York performances during the past week. Raoul Laparra's "La Habanera" and Primo Riccietelli's "I Compagnacci" were added to the repertoire of the Metropolitan Opera on Wednesday evening. The Wagnerian Opera Company presented Wilhelm Kienzl's "Der Evangelimann" at the Manhattan on the first night of the new year, and followed this on Thursday evening with Eugen d'Albert's "Die Toten Augen." Thus, with four novelties in three days, a new operatic record was established.

The Metropolitan production was the American premiere of "I Compagnacci." "La Habanera" was presented in Boston on Dec. 14, 1910, and the German works were produced in Chicago last November by the Wagnerian Company.

Mr. Gatti-Casazza was immediately justified in his selection of the twenty-year-old "La Habanera" for the Metropolitan. The wonder is that the work of the youthful Laparra has been so long in reaching New York. It is a masterpiece; a vivid play, grim and horrifying, with music that has the logic of inevitability.

The company gained distinction in the presentation of this gripping piece of Grand Guignol drama. As for the audience, that part of it which was not thrilled was apparently puzzled. Subscribers are accustomed to taking the shocks of opera with a sugar-coating of melody. They will require a few performances to get used to such stark realism.

Laparra is a Frenchman, but he has gone to Spain in "La Habanera"; a Spain he knows and understands. One may find something in his work akin to Merimee, but certainly not to Bizet. He has a tale of Castile to relate, and if there are highlights in his countryside, they but emphasize the depths of the shadows. It is in the shadows that the action passes. Guitars are heard strumming, but not to the lilt of romance. They sound instead the tune of the Habanera that plays upon the mind of a conscience-stricken wretch until his



JACQUES THIBAUD

Photo by Marcla Stein

Noted French Violinist, Who Recently Returned for a Tour of the United States and Canada, in the Course of Which He Will Fulfill Many Engagements. (See Page 35)

mind gives way and he staggers, mad, from a last scene of fantastic horror.

When "La Habanera" opens, the fiesta is on, but one sees the glaring, sun-bleached square only through the window of a gloomy hall, where Ramon sits in melancholy meditation upon the coming marriage of Pilar, the girl he loves, to his own brother, Pedro. Here comes Pilar to rally him, to bid him join in the festivities, and in his despairing love he seizes her and holds her in a passionate embrace. Comes Pedro also, dressed gaily for the merry-making, and Ramon slinks into the shadows to nurse his grief. Rage overwhelms him as he witnesses the tenderness of the couple. Pilar, lured by the strains of the band, calls upon her lover to join her in dancing the Habanera, and, when she runs into the street, Ramon faces his brother. The voice of Pilar is heard above the

band. Pedro starts gaily forward and Ramon strikes him down.

The deliberate rhythm of the Habanera sounds from the street, and Ramon dazed with horror, staggers across the room. This was no mere blow of the fist. The knife in his hand tells the story too plainly. The dying man raises himself on the steps where he has fallen. In a year less than a day he will come back, he says, and the slayer will hear again the Habanera.

In an agony of remorse, Ramon flees, but he is brought back when the crime is discovered. His agitation needs no explaining. These peasants can only wonder at such love between brothers, and, for the guilty Ramon, horror is piled upon horror when his aged father bids him swear to avenge the murder.

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ALL N. Y. JOINS IN GREAT TRIBUTE TO SCOTTI, 25 YEARS AT METROPOLITAN

Gala Performance of "Tosca" on New Year's Night Is Occasion of Unusual Testimonial to Distinguished Baritone—Public Ceremony on Stage, as Acting Mayor Hulbert of New York Presents City Flag and Other Organizations Pay Homage to Singer — Supper and Dance Given in His Honor at Biltmore Attended by Many Celebrities of Music — Italian Ambassador Presents Decoration from His Government

ANTONIO SCOTTI'S unusual achievement in rounding out twenty-five years as a distinguished member of the Metropolitan Opera Company was celebrated on New Year's night with a gala performance of "Tosca," followed by a public ceremony on the Metropolitan stage. On that occasion, as announced in the last issue of MUSICAL AMERICA, the flag of the City of New York was presented to the singer by Acting Mayor Murray Hulbert, and other presentations were made from the board of directors of the Metropolitan, Mr. Gatti-Casazza, the members of the company, the patrons of the house and the members of the Opera Club. The ceremony was unique in that no artist has ever celebrated the silver anniversary of his debut with the company, although the occasion called to the minds of many the observance in 1918 of the sixteenth year of the membership of Caruso, for many years Scotti's close friend and artistic colleague.

Following the performance, a supper and dance were given in Scotti's honor at the Hotel Biltmore, attended by several hundred persons prominent in the musical and social worlds. The Italian Government, represented by Prince Caetani, Ambassador to the United States, conferred the order of San Maurizio e San Lazzaro upon the singer, and addresses of felicitation were made by Otto H. Kahn and Paul Cravath of the board of directors of the Metropolitan; W. J. Henderson, music critic of the New York Herald, and Walter Damrosch.

The "Tosca" performance was in every sense a gala one. Seldom within one's recollection has this ever exuberant work been sung with so much gripping power, even on the Metropolitan stage. A cast in large part familiar included Maria Jeritza as the heroine, Scotti himself as the malevolent Scarpia and

[Continued on page 3]

Galli-Curci Will Sing in London Next Season; Bids Chicago Opera Farewell

AMELITA GALLI-CURCI is to sing in London for the first time next season, and will therefore not appear in America at all that season, except in certain performances with the Metropolitan Opera Company in January and February, 1925. Mme. Galli-Curci on Jan. 4 ended her association with the Chicago Opera Company, of which she has been a principal for eight seasons, and in a statement bidding farewell to the opera audiences and expressing gratitude for their loyalty and affection, she accused the management of a lack of those courtesies which should mark the relations with an artist.

In cable advices to Evans & Salter, managers for Mme. Galli-Curci, Lionel Powell, who will act as London manager for the English visit, stated that, because of the excitement aroused by the news that London is at last to hear the distinguished singer, he thought the tour should begin earlier than at first intended, Oct. 19. Evans & Salter have met this suggestion by fixing the date a week earlier, and accordingly the British metropolis will hear Mme. Galli-Curci for the first time at the Albert Hall on Oct. 12. This recital will be followed by another at the same hall on Oct. 19.

Other appearances in London will be made later on in the season, but meanwhile Mme. Galli-Curci, after these two recitals, will embark upon a tour of England, Scotland and Wales. To meet all the demands from all the English centers for appearances would involve a stay in Great Britain of at least three months. This is manifestly impossible, since Mme. Galli-Curci wishes to return to spend Christmas at her home in the Adirondacks, "Sul Monte," before fulfilling her Metropolitan Opera engagements. However, the itinerary, which has not yet been drawn up, will include as many cities as can be visited in the allotted time.

After her Metropolitan Opera appearances, the singer will enter upon another long tour, either in South America or Australia. A decision on this point has not yet been reached. For many years persistent efforts have been made on the part of various managers to induce Mme. Galli-Curci to visit Australia, but the long sea voyage necessary has so far been the important factor with her in declining to make the trip.

MME. WALSKA AIDS WAGNERIAN COMPANY

She and Husband Make Money Gift for "Philanthropic Reasons"

Temporary Receiver Appointed

THE Wagnerian Company was placed in the hands of a temporary receiver, Edwin T. Murdoch, on Monday. This step was taken on the petition of the management to the Federal District Court, in order, it was explained, to conserve the assets from legal attacks by small creditors, and assure the continuance of the company's activities. The receivership was to extend till Thursday, by which time, it was expected, certain refinancing negotiations then in progress would have been completed.

Tuesday night's audience found the theater closed and performances cancelled "until further notice." Placards announced that efforts were being made "to secure such financial assistance as will enable the company to complete its engagement."

That Ganna Walska and her husband, Harold F. McCormick, have assisted the Wagnerian Opera Company, now in New York, with a large sum of money was stated this week by George Blumenthal of the official staff of the company in answer to an inquiry upon the subject. Meanwhile the news that attachments amounting to \$11,578 in suits by creditors had been served upon the company aroused speculation as to its future, but assurances have been given at headquar-



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The Most Recent Study of Galli-Curci

Mme. Galli-Curci's British tour will make an important precedent, inasmuch as this will be the first time that a singer who has acquired world-wide fame in her American appearances will sing in Europe. Adelina Patti, it is true, made her operatic debut in New York in 1859 as *Lucia*, but it was on her Covent Garden appearances, which began two years later, that she became famous.

Negotiations for the English tour of Mme. Galli-Curci have been proceeding for five years.

Accuses Management of Lack of Courtesy

CHICAGO, Jan. 5.—Mme. Galli-Curci, in her statement to the Chicago public after her farewell performance of "Romeo and Juliet" on Friday night, said that as she had received so many letters requesting her return with the Chicago Civic Opera Company next season, she felt she could not leave without expressing her heartfelt gratitude for the loyalty and affection shown her by the public—"so strongly contrasted," she continued, "with my treatment from the opera management."

ters that financial matters are being adjusted and that the New York season will not be affected.

Mr. Blumenthal would not state the amount invested by Mme. Walska and her husband, but it is understood to be about \$106,000, and that it has been used to pay the company's back debts. "Mr. and Mrs. McCormick gave it to us for philanthropic reasons," he said, "and without any expectation of receiving any share in the profits. But they now feel that they have done all they can, and they are waiting for others to come forward."

The attachments, amounting to \$11,578, were served on Melvin H. Dalberg, director of the company, by Deputy Sheriff Lanman on Jan. 4. The scenery, costumes and box office receipts were attached to satisfy the claims, but the performances went on, with the permission of John V. Coggey, acting sheriff, who allowed use of the attached "properties." The claims are for \$10,048 brought by the Herman Stein Advertising Agency and Frederick Gonda, and for \$1,530, which the Consolidated Theatrical Costume Company asserts is owing to it for rent, alterations and cleaning of costumes. Both creditors brought suits for these amounts. The United States Government has a lien on the scenery of the company of \$9,000 to insure its return to Europe after use in the United States.

Mr. Blumenthal admitted that Mme. Walska, under the names of Devah Navarre and Louise Perard, took part in performances by the Wagnerian company in Louisville, Albany and Buffalo, but he would not say what rôles she sang.

WASHINGTON, Jan. 5.—Louis Graveure, baritone, and Renée Chemet, violinist, were the artists in a recent White House musicale which was attended by the members of the Diplomatic Corps and others prominent in the social and official life of the Capital.

"Although the Chicago public has greeted me with capacity houses and affectionate enthusiasm at every performance, I have received no greeting whatsoever during the entire season from the management of the Civic Opera Company or anyone representing them—an attitude entirely unprecedented in my experiences with the Metropolitan and the opera companies in Europe and South America. This is the outward expression of an attitude shown me at the beginning of my present season here, which made impossible my continuance with the present management, though I keenly regret that such a situation should have arisen after seven years of continuous and happy association."

"To you, my beloved public, my best wishes and thanks for many of the happiest and most treasured moments of my life."

The diva, who has been the opera company's biggest box-office asset for the eight seasons of her stay with the company, following her sensational success on her American debut as *Gilda* in "Rigoletto," told a MUSICAL AMERICA representative after her farewell performance that she wanted very much to continue to sing in opera here, "but a foolish management stands between me and my public," she said. "I shall not return to the company as long as Samuel Insull and Herbert M. Johnson are at its head. But I will return to sing in concert."

Eleanora Duse witnessed Galli-Curci's farewell performance from Box No. 1, which used to be occupied by Cleofonte Campanini when he was general director of the Chicago company. F. W.

Dispute Over Choice of Opera Led to Resignation

In reply to an item which appeared in the Jan. 5 issue of MUSICAL AMERICA, in which it was stated that it was not definitely known whether Mme. Galli-Curci's decision for severing her connection with the Chicago Civic Opera Company was due to a recent disagreement with the management or to other contracts, her managers, Evans & Salter, have issued a statement to the effect that the reason she is leaving that organization is because of the attitude of the manager of the Chicago Civic Opera Company in not considering her wishes regarding the opening performance in Chicago this year, which has always been done in the seven years in which she had appeared with the company. The entire attitude assumed by the Chicago Civic Opera Company in handling the proposition was displeasing to Mme. Galli-Curci.

REINER'S MEN PLAY TO 3000 SCIENTISTS

Convention Delegates Applaud Shakespeare Program—Harvard Glee Club Heard

By Philip Werthner

CINCINNATI, Jan. 5.—The 3000 scientists in Cincinnati this week for the convention of the American Association for the Advancement of Science attended in a body a complimentary concert given in their honor by the Symphony Association. Under the bâton of Fritz Reiner, the Symphony repeated the Shakespeare program given by it recently which comprised Tchaikovsky's "Romeo and Juliet" Overture, Wetzler's Overture to "As You Like It," Korngold's "Much Ado About Nothing" Suite, and Mendelssohn's "Midsummer Night's Dream" Music. The audience was enthusiastic in applause, demonstrating particularly its appreciation of the Korngold Hornpipe and the Mendelssohn Scherzo, in which last Mr. van Leuwen, solo flautist of the orchestra, gave a finely finished performance.

The fifth subscription concert of the Symphony attracted an exceptionally large audience and regaled it with a fine program excellently played. The concert began with Weber's "Oberon" Overture and ended with Schubert's C Major Symphony, and between the two Emil Heermann, concertmaster of the orchestra, gave a masterly performance of Beethoven's Violin Concerto, for which he was rewarded with prolonged applause.

The Harvard Glee Club, conducted by Dr. Archibald T. Davison, gave a delightful concert in Emery Auditorium on Dec. 28. Particularly noteworthy

Kahn Foresees New, Greater Opera House for New York

AMONG the significant statements in the address delivered by Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera, at the testimonial supper given to Antonio Scotti on New Year's night, was a prophecy of a larger opera house for the people of New York "before very long." In describing the progress of the institution in the last quarter-century, Mr. Kahn said, in part:

"We are still in the same old opera house. It has tradition and atmosphere—two things precious to us—and its auditorium is dignified and splendid. But it is far from adequate. Everything behind the curtain is antiquated and inconvenient. It is a daily *tour de force* for Mr. Gatti-Casazza and his fellow-workers in the face of these insufficiencies and impediments to produce the effect they do."

"But what is to me the main objection is that the accommodation for those who cannot afford to pay for expensive seats is entirely inadequate in the present house, both as to quality and as to numbers of available seats. It is a solemn obligation of a semi-public institution, such as the Metropolitan Opera, to provide amply and generously for music-lovers of small or modest means."

"I do hope that before long all those concerned may agree upon the erection of an opera house which in every way shall be worthy of this great city and of what admittedly has come to be the foremost operatic organization in the world and, above all, which shall be so arranged so as to conform to that genuinely democratic sentiment which in many ways is, and in all ways ought to be, characteristic of America."

were the Club's precision in attack and skill in crescendo building and in pianissimos of enchanting quality.

Chicago Opera to Introduce New Star in Tina Paggi on Jan. 15

CHICAGO, Jan. 5.—Tina Paggi will make her American debut with the Chicago Civic Opera Company in the leading soprano rôle of "Lucia" on Jan. 15, this correspondent learns from an authentic source. For the present it is impossible to obtain other information regarding Miss Paggi's debut, as the opera company has made no announcement and will make none for several days, but it is expected by the management that this artist will be a reigning star of opera here.

FARNSWORTH WRIGHT.

Carl D. Kinsey Recovers from Injuries Suffered in Train Wreck

CHICAGO, Jan. 5.—Carl D. Kinsey, manager of the Chicago Musical College and of the Chicago North Shore Music Festival, has so far recovered from the injuries he received in the wreck of the Twentieth Century train of the New York Central Railroad, in which his wife was killed, that he has been able to return to Chicago. Since the wreck he has been an inmate of St. Vincent's Hospital at Erie, Pa. Mr. Kinsey is stopping temporarily at the Congress Hotel.

United States Signs Copyright Agreement with Canada

WASHINGTON, Jan. 7.—A reciprocal copyright agreement between the United States and Canada has been announced by the State Department. Under the terms of the agreement citizens of the United States will be able to obtain musical and other copyrights in Canada under the new Canadian copyright law which has just gone into effect, and like benefits of the American copyright laws will be extended to Canadian citizens, according to the terms of the agreement. A. T. M.

David Scheetz Craig, editor of *Musical and Musicians* of Seattle, Wash., and MUSICAL AMERICA's representative in that city, is in New York City for a few weeks' visit.

Frederick Jacobi, the composer, who has been spending the winter in Colorado Springs, Colo., with Mrs. Jacobi and their little girl, was in New York for a visit this week.

Scotti's Brilliant Quarter Century at Metropolitan Celebrated at Gala Supper



Prince Gelasio Caetani, Italian Ambassador to the United States, in Eulogizing Scotti Said: "My Government Recognizes What You Have Done for Art and Asks Me to Bestow on You the Order of San Maurizio e San Lazzaro."

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Miguel Fleta as *Cavaradossi*. All were in very good voice and gave to the dramatic situations a truly harrowing intensity. The cast included also Miss Arden and Messrs. Ananian, Malatesta, Paltrinieri, Reschiglian and Picco, while Mr. Moranzoni conducted and shared in one of the recalls.

Scarpia's menacing entrance in the first act, preceded by his obsequious lieutenant, *Spoletta*, upon the harmless gambol of the *Sacristan* and the *Novices*, was the signal for a great ovation. At first Scotti did not wish to step out of his rôle, as befits a true artist, but the applause continued for several minutes and he was compelled to bow repeatedly before the opera could go on. Of his performance, it is enough to say that no tremors of emotion seemed to mar its force. Rarely has his voice sounded so full and superbly expressive, nor has his acting often held such eloquence.

The climax of the opera, of course, came with the breathless second act, when the performance of the artist and Mme. Jeritza completely subjugated the audience. At its conclusion there was an ovation of twelve minutes. Corsage bouquets rained upon the stage from the loges and were tossed up from the orchestra, while the singers took their bows before the curtain. Scotti deferentially paid tribute to Mme. Jeritza, at one juncture planting a kiss on her hand. A basket containing two white doves was handed out from the wings, and these fluttered engagingly on the soprano's shoulders. Scotti was finally left alone before the tumultuous throng and



W. J. Henderson, Music Critic of the New York "Herald," Described the Baritone as "a Master of Style, Diction and Character Composition."

jovially tossed some of his bouquets back into the auditorium, where they were eagerly caught as souvenirs.

Presentations Made on Stage

The audience remained for the presentation ceremonies. After an interval the curtain was raised upon a large delegation of the company and others gathered about a table bearing several silver cups and wreaths, on the platform of the prison of St. Angelo. The orchestra played "The Star-Spangled Banner" while the audience stood.

Otto H. Kahn, chairman of the board of directors of the Metropolitan, presented a large silver vase to the singer on behalf of that body. He said, in part:

"It is my great privilege this evening on the occasion of the celebration of the twenty-fifth year of your affiliation with the Metropolitan Opera, to express to you our gratitude, our esteem, our admiration and our affection. I know that in doing so I am voicing the sentiment of all those who are assembled here tonight and of many thousands of others to whom your name has long been a household word, standing for the very best and highest in operatic art."

"As an artist, you have stood worthily with the greatest of two generations, one of the glories of this stage, ranking in the affection and admiration of the public of this house among the very foremost in the radiant galaxy of stars of the past and the present."

"In a more picturesque and spacious age we should have assembled in a public square and crowned you as the good people of Nuremberg crowned their master singer. Failing that, we have gathered here, representing all callings and stations of the people of this city,



Acting Mayor Murray Hulbert of New York Presented the Flag of the City to Scotti on the Metropolitan Stage, Saying: "In Conspicuous Devotion to Music, You Are Entitled to a Notable Place in the Temple of Fame."

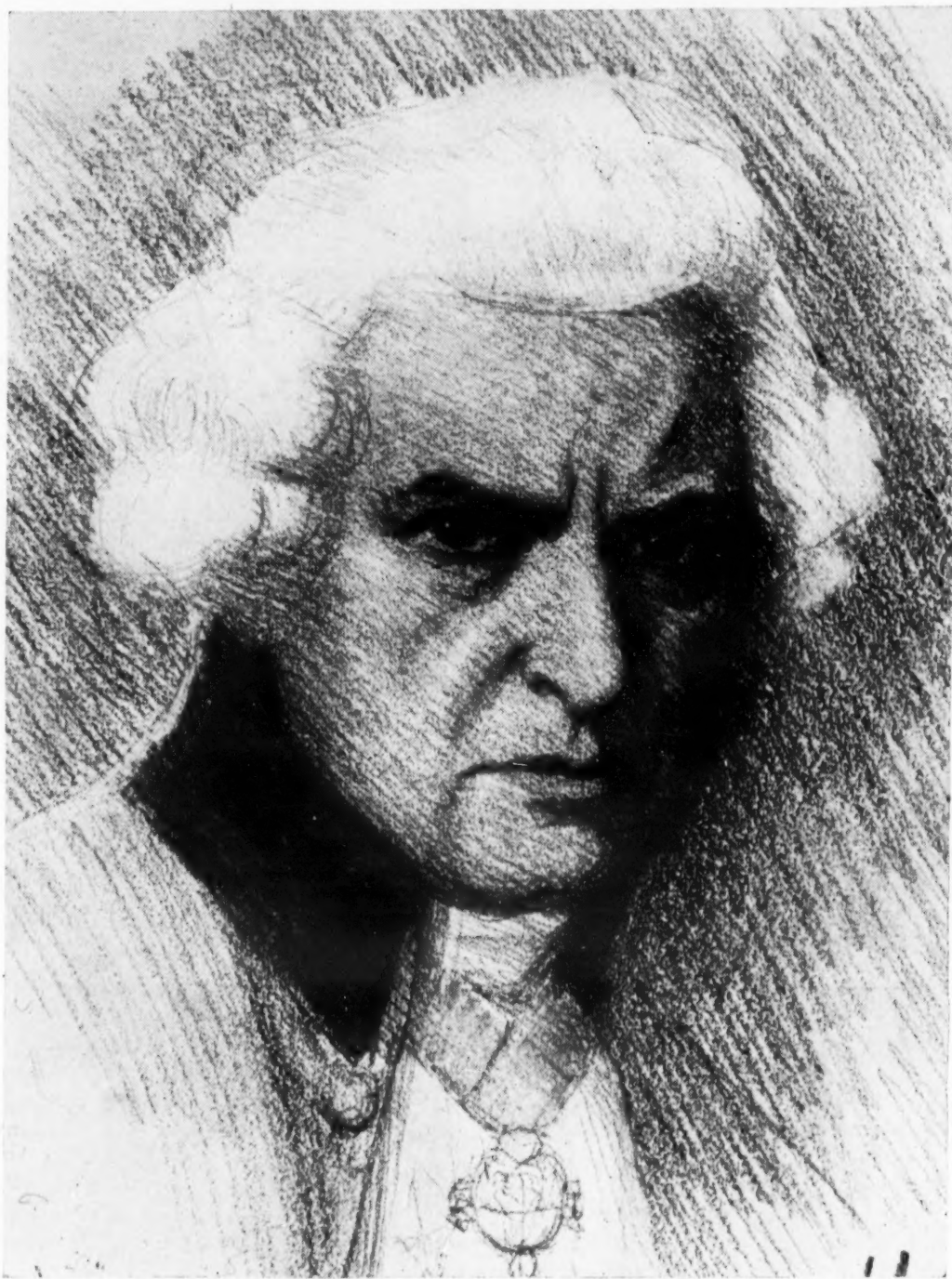
to acclaim you and to present to you a few tokens of our homage."

Mr. Kahn presented to Scotti an illuminated set of resolutions from the Metropolitan Opera Real Estate Company, which owns the building; a gold medal from Mr. Gatti-Casazza, whom he described as the "Calvin Coolidge of opera," and a handsome gold cup from the members of the company "as token of their love and admiration."

Henry W. Taft was then introduced to present a large silver cup raised by subscription among the patrons of the house. The gift was made, he said, addressing the baritone, "in testimony of your genius as an artist, your worth as a man, and as a slight return for the pleasure you have given us these many years."

Mr. Taft also read a letter from the Metropolitan Opera Club, expressing the "personal good wishes of each member," and concluded by presenting a gold cigarette case and match box from the club.

Not least among those paying tribute was Thomas McDermott, who has been a subscriber to a seat in the family circle for twenty-seven years. He expressed



Antonio Scotti in His Most Famous Rôle, "Scarpia," in Puccini's "Tosca"; from a Drawing by Royal Stowell.

the admiration of the subscribers to the "highest heaven" of the opera house. "I think I have heard Mr. Scotti in every performance he has given," he said, then paused, finally extending his hand in mute but expressive congratulation.

Hulbert Presents City Flag

The Hon. Murray Hulbert, acting mayor of the City of New York, was then introduced by Mr. Kahn, who paid a tribute to the present civic government. "No city administration," he said, "has done so much for art, particularly for music." Mr. Hulbert said, congratulating Scotti on his fine achievements of



Otto H. Kahn, Chairman of the Board of Directors of the Metropolitan, in the Ceremony on the Stage, Presented a Cup to Scotti with the Words: "As an Artist You Have Stood Worthily with the Greatest of Two Generations."

the last quarter century in the United States, "I have been as long a time myself in reaching the stage of the Metropolitan." This remark caused much laughter. He continued:

"Tonight we are celebrating an anniversary in the history of this temple of art. I am glad to express my appreciation to the board of directors, the management and the artists who have done so much to make this city the music center of the western hemisphere. I am sure that much will be done during the remaining years of the present city administration to further the musical status of this metropolis."

"I wish to present," he said, turning to Scotti, "the heartiest felicitations and well merited recognition of your achievement on this occasion of your jubilee. All are agreed that in conspicuous devotion to music you are entitled to a notable place in the temple of fame. I sincerely hope that many years of health, happiness and vocal excellence may be yours. May I not add the wishes of all here that for years and years to come you will provide delectation for the citizens of New York, whose flag I now present? If—and when—you shall have retired to private life, it will ever remind you of the place you hold in the hearts of the public of this city."

Wreaths from Marcella Sembrich, who occupied a seat in the orchestra, and Geraldine Farrar were conspicuous among the tributes on the stage. Mr. Kahn read telegrams of congratulation from Emma Calvé and Jean de Reszke.

He then introduced "for the first time on any stage—Mr. Scotti in an English-speaking rôle." The singer stepped forward and extended his hands in an eloquent gesture. "My dearest colleagues and friends," he said, "you know how my English is! You have made my life happy by the tribute you have given me. It is the best, most wonderful moment

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Raise Your Voice and Sing Till It Hurts Is Primary Rule at New Guinea Festivals

By P. J. NOLAN



MARATHON singing contests comprise one of the most popular forms of amusement among the savages of New Guinea, in the South Seas. In civilized communities, it is the duty of singers to reduce the critics to physical exhaustion; but these barbaric tribes aim at higher accomplishment. Their plan is to win victory by exhausting their opponents. The choir which is able to last the longest in a non-stop competition declares itself the winner, and in this way the choral festivals of New Guinea become simple tests of endurance lasting for days, with all the resources of the art of *bel canto* resolved, in the last issue, by the main strength of lungs and throat.

Captain Frank Hurley of Australia, now in New York, tells of these festivals. He knows about them because he has been present at them in the course of his explorations of New Guinea. One bright morning he happened upon a village where one of these contests was proceeding. It had then been going on

for three days and nights. Both choirs, strongly entrenched in the main street, were resolutely defying each other and were prepared, like Napoleon's Old Guard at Waterloo, to die rather than surrender. As the indications were that the contest would last for a month, Captain Hurley and his fellow-explorers decided not to wait for the result. They had more pressing business to engage their attention. To this day they have never heard which team won the championship of Ononghe, or wherever it was.

Captain Hurley decided that civilization should hear these songs. So he made phonograph records of them, for the entertainment of Broadway.

Records of the music of the Lost Tribes of Israel, it has been suggested, half in jest. Why? Well, if one looks at the photographs taken by Captain Hurley of some of the Samboi head-hunters, that fearsome tribe dwelling in the jungle fastnesses of the Fly River district of New Guinea, he will see why. These warriors are of a cast of features strongly Hebraic. "The Lost Tribes at last!" exclaimed a newspaper man, as he looked upon one of the portraits, that of a chieftain who might have passed for a shrewd, calculating dealer of New York's East Side. And when the whimsical comment was repeated often enough, some of the company who heard

it came to believe it more than half true. Yet these natives, known to explorers as "the people with the Jewish faces," are living remote from white men and in a state of primitive savagery.

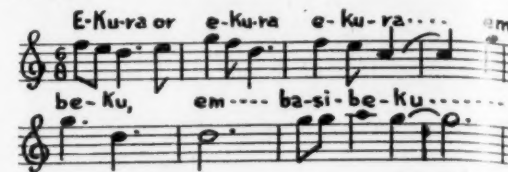
A Genuine Sense of Rhythm

They represent only a small section of the New Guinea tribes, which run into the hundreds, and possess as many distinguishing dialects. "We heard hundreds of the songs of these tribes," says Captain Hurley, "and from the most interesting of these we have selected fifteen for Broadway. The origin of this tribal music is lost in the mists of antiquity, for the natives sang long before the missionaries came among them. The words of their songs have been passed down through generations from father to son, and even some of those who sing the words today do not know the meaning of them."

"The natives have a genuine sense of rhythm, and impart a great deal of variety to their music. Some of their melodies represent the music of nature. For instance, when they sing 'The Song of St. Joseph River,' you can hear right through the music the rising and falling cadences to typify the flowing of the water. One of the most memorable experiences I have ever had was in listening to the singing of the hill tribes at the fall of the evening. From the inaccessible mountain heights on which they dwell, their voices rose and fell in

rhythmical cadences through the ravines with wonderful effect."

Here is a typical song of one of the tribes:

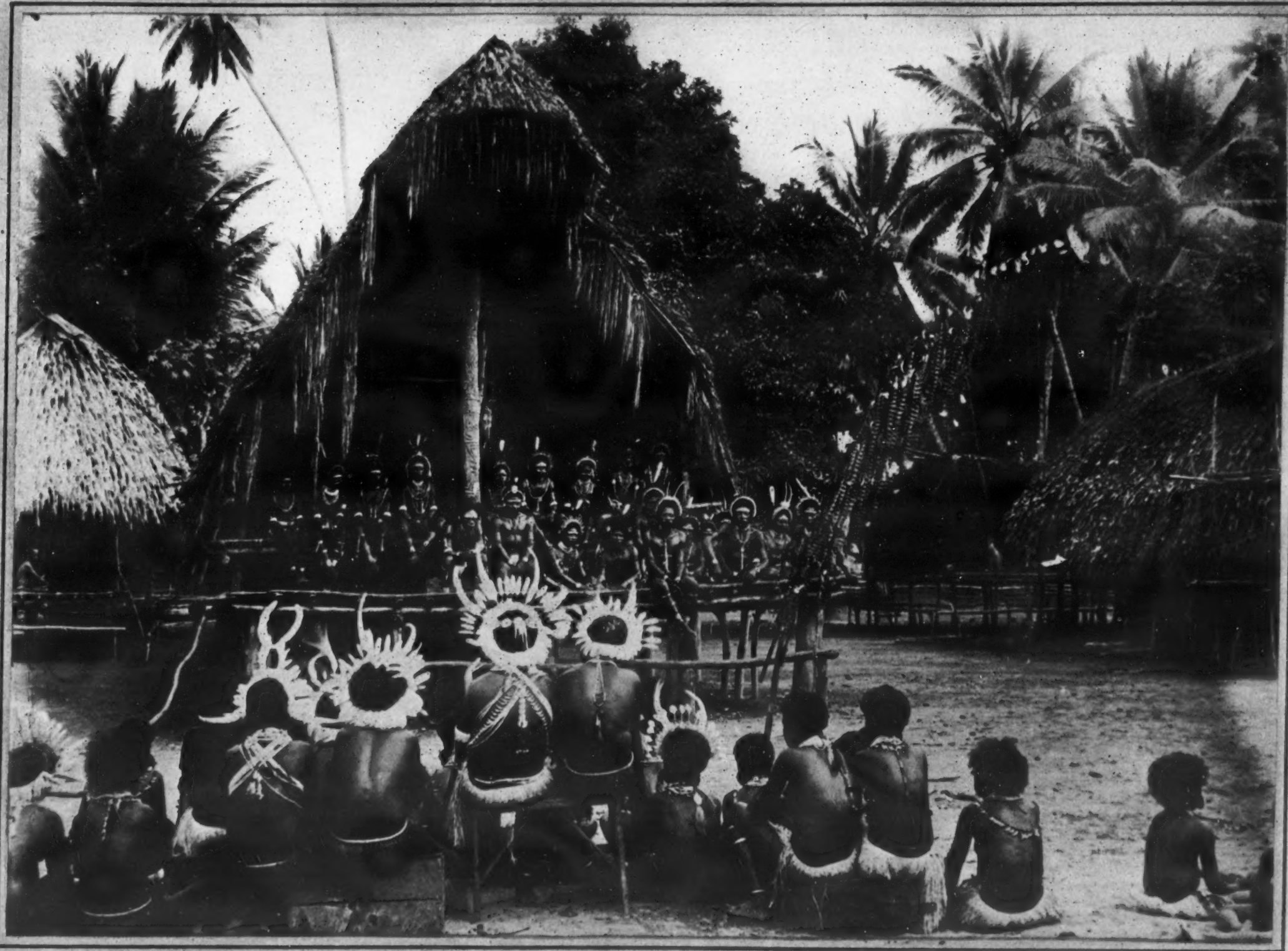


The singing contests are made the occasion of intertribal festivity. "A challenge is issued by the visiting singers, who plant a stake adorned with feathers in the main street of the village of their rivals," explains Captain Hurley, and this challenge being taken up, all join in a big feast prepared by the defending tribe, and the competition begins, with the two choirs facing each other and prepared to sing for weeks. As a rule, only men take part in these competitions, except among the Mekeo tribes where women are also allowed to compete. Indeed, the song-leader of one of these tribes is a woman, who is adorned on these occasions with a resplendent headdress of white feathers."

Drum the "Big Noise"

The chief musical instrument of New Guinea is a drum made from a tree-trunk. This drum is to these natives what the piano is to the households of

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MARATHON CHORAL CONTESTS LEAD NEW GUINEA'S SOCIAL EVENTS

Photo by Courtesy of Frank Hurley

The Two Choirs Facing Each Other in the Picture Have Assembled for One of the Non-Stop Singing Festivals Which Form the Chief Manifestation of the Progress of Art in New Guinea. In These Competitions, the Singing Goes on Day and Night, Until Victory Comes to One Choir by the Sheer Exhaustion of Its Opponents. A System of Relays Is Adopted, Some of the Singers Resting While Their Comrades Carry on the Work. In This Picture, the Challengers Are in the Foreground, Looking Away from the Camera, and Their Leaders Are Wearing the Highly Ornamented Headdresses Made of Feathers Which Are Donned for These Ceremonial Occasions

Explorer Records Music of "Lost Tribes"

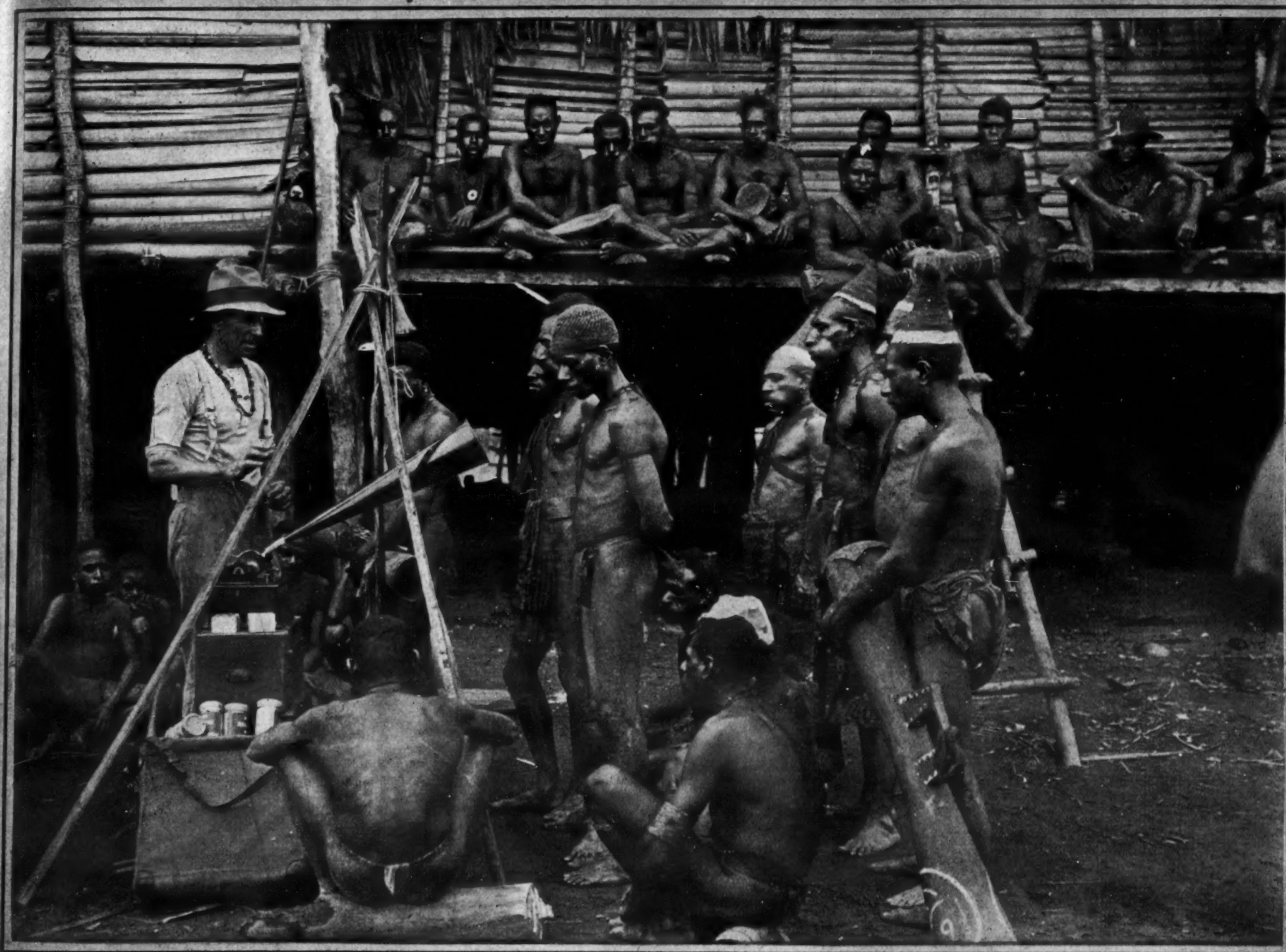


Photo by Courtesy of Frank Hurley

COLLECTING THE LYRICS OF NEW GUINEA FOR THE ENTERTAINMENT OF BROADWAY

Captain Frank Hurley, in His Recent Expedition in New Guinea, Employed a Phonograph in Collecting the Songs of the Many Different Native Tribes, and a Selection of These Has Been Made for Broadway. The Friendly Natives in the Picture Are Manifestly Interested in the Phonograph as Captain Hurley Explains It to Them. The Drum, the Leading Musical Instrument of New Guinea, Is Held by the Native at the Right. The Climate of New Guinea Is So Humid That Extreme Care Had to Be Taken for the Preservation of the Records, Lest They Should Be Destroyed by Mould

[Continued from page 4]

civilization. It is found everywhere on the island. Some of the tribes boast an instrument resembling the jew's harp, fashioned from a piece of bamboo, and others use a flute which is played by the nostrils instead of the mouth—possibly the New Guinea variant of the modern craze for novelty. The drum, it appears, is hollowed with the aid of fire and a blowpipe, a most laborious process; and when this big resonating cylinder is sufficiently hollow, the ends of it are covered with stretched snake-skin, and the drum is complete. Give one of these to a New Guinea islander and he will be perfectly happy, beating it all day with the palm of his hand.

"Considerable ingenuity is shown by the natives, not only in making this drum, but in keeping it in tune," Captain Hurley says. "For this purpose they use little pellets of wax which are affixed to the drumhead and shifted from one point to another whenever this is considered necessary. The flute is furnished with only two holes for the fingers and produces two rather faint notes."

Head-Hunters' Welcome

The visit of Captain Hurley with his phonograph must have been a brisk topic of conversation among the natives in their wigwams, or saloons, or on their battlefields, or wherever New Guinea Islanders most do congregate. For he traveled over an extensive area, cajoling and persuading them to sing to him. Since the visitors did not know the language, most of the communication was by signs.

Many of the tribes were quite friendly, but it took a long time to come anywhere near the Samboi head-hunters. The explorers dared not venture ashore among these people until they gained their confidence in some degree by presents; and once ashore they dared not prolong their stay, for they had been warned of treachery. They were welcomed with singing and dancing, but declined an invitation to enter the chief's house, since they feared an ambush, especially as they desecrated poisoned arrows fastened in the long grass near the door in such a way that, had they been attacked, they must have trodden on these weapons. Thus they were content to wave their greetings from a safe distance and return promptly to their ship. Then the Sambois followed and opened fire on them on the lake with their arrows.

An explorer, it will be seen, was liable to be gravely misunderstood if he invited these savages to sing into a phonograph.

Heard "Messiah" Music

Among the isolated tribes one discovers a keen sense of harmony—much keener, strange to say, than among the Papuan Melanese, who dwell on the coast, and have therefore better opportunities than the natives of the interior of meeting travelers from the outside world. These Melanese still monotonously chant their songs, while the hill tribes—pigmies, as they are called, for they are of low stature—manifest a much greater appreciation of harmony, though the only white men they ever see are the missionaries.

"Perhaps it is because of the visits of

these missionaries that these isolated people know so much about music," Captain Hurley suggests. "The Sacred Heart Mission has established several stations in the interior. The priests engaged on this mission are not only men of great learning, but they include several trained musicians, and it is these who teach the children how to sing. I actually heard—you will hardly credit this—I actually heard a group of eight or nine native children singing music from 'The Messiah.' They didn't know the English words, but they showed a knowledge of the airs—and this in the heart of New Guinea! These natives, as a matter of fact, are most receptive, and learn any lesson very quickly. Frequently you will hear the children speaking French—taught by the missionaries."

Then again, we have the islanders of Torres Strait, between Australia and New Guinea. These natives are highly intelligent, and, unlike the Papuan Melanese, very rapidly learn the white man's music. They have, moreover, a remarkable aptitude for pantomimic dancing. Some of them pay frequent visits to the Thursday Island towns, and on their return, organize for their festivals a series of dances based on what they have seen in their travels.

Remarkable Pantomime Dancing

"In some of these dances of Torres Strait I have witnessed the finest pantomime I have ever seen, so clever was the acting, so accurate the tempo, so wonderful the rhythm. In one I saw, the natives portrayed a drinking bout they had seen. They made play with bottles

as they moved in the steps, and then, as they continued, they danced like men in growing stages of drunkenness, and all the while kept up the rhythm of the dance to the beating of the drums. It was wonderfully interesting.

"In these dances, it is the custom of the natives to end with a climax in which feet and drums join in a whirl of extraordinary velocity, and then, as the peak of this crescendo is passed, the sounds die away like thunder receding in the distance. You may imagine how attractive this diminuendo effect can be. But one of the most marvellous features of these dances is the absolutely unanimous tempo which is maintained. You hear the feet strike the ground at the same instant; you see the dancers bend and turn in all their evolutions at the same second—in fact, they keep far better time than do some of the dancers in civilized cities."

Captain Hurley, who was born in Sydney, New South Wales, thirty-four years ago, has led two expeditions in New Guinea and has visited the Antarctic as a member of the Mawson and Shackleton Expeditions. While with Mawson, he was one of a party of three which traveled to the South Pole. He is now planning to organize an expedition to the Antarctic in 1925. Captain Hurley was official photographer with Mawson and Shackleton in the South Polar regions, and with the Australian forces in the European War, and accompanied Ross Smith and his brother in this capacity on the Australian section of their famous flight from London to Sydney.

Scotti Is Guest of Honor at Unique Celebration Marking Opera Anniversary

[Continued from page 3]

of my life. From the bottom of my heart I thank you. God bless you!" The orchestra struck up the strains of the "Marcia Reale," and the singer was saluted on the cheek by many of the members of the company, as the audience filed out of the theater.

Metropolitan Policy Outlined

A brilliant company, including about 500 persons, gathered at the Hotel Biltmore after the performance for the supper, given under the auspices of the Italy-America Society. On the dais of honor, grouped about Scotti, were Prince Gelasio Caetani, Italian ambassador to the United States; Italo Montemezzi, Luigi Pirandello, Giulio Gatti-Casazza, the Hon. Murray Hulbert, David Belasco, Walter Damrosch, Consul-General Bernardi, Paul D. Cravath, Mr. Kahn, W. J. Henderson and Richard Aldrich. The ballroom presented a picturesque appearance with the brilliant toilettes of the women guests.

After the supper had been served, Mr. Cravath, president of the Italy-America Society, rapped for attention. He made the first address, paying tribute to the singer and expressing a hope that he "would long remain as an ornament to the American operatic stage." He then introduced Mr. Kahn, toastmaster of the



Among the Honor Guests at the Testimonial Supper: Italo Montemezzi, Composer of "L'Amore dei Tre Re."

of ensemble, have received a degree of care and consideration that never existed in the good old days.

"In the season when Scotti first came here twenty-seven different operas were produced. In the past season the Metropolitan produced forty-one different operas.

"Now as to a few things which have not changed: We still adhere to the old tradition of presenting operas in the language to which they were composed, barring a few instances to the contrary.

"Speaking for the present board of directors and the present management, I will say that as long as we are responsible for the affairs of the Metropolitan Opera Company the old-established practice of performing operas, generally speaking, in the language to which they were composed will not be departed from.

American Operas Welcomed

"There is scope in this country, there is indeed a very useful place, for opera in English. But that place is not the Metropolitan Opera House, except for operas originally composed to English texts. We of the Metropolitan are only too glad to give to the American composer the most favoring opportunity and consideration that we can conscientiously justify toward the Metropolitan's audiences.

"We are hopefully looking to the future of American opera but the Metropolitan, in justice to its patrons, in justice to its own standards, cannot undertake the function of being a laboratory, a training and experimenting ground for either composers or singers.

"There ought to be in this country one or more institutions serving that important and auspicious task, and I trust there will be in the not too distant future. There ought to be many more opera houses in America than there are, more opportunities for American composers, and many more opportunities for the remarkable quantity and quality of sing-

ing talent that this country produces and far too much of which, unfortunately, goes to waste for lack of adequate opportunity.

"The Metropolitan pleads guilty to the charge, if charge it be, that it does not take easily to newfangled ways of producing opera. The concepts of the dramatic stage do not hold for the operatic stage. The very essence of opera is a convention. Realism and opera are, more or less, contradictory terms. It must be borne in mind that the Metropolitan is performing primarily not for the edification of a sophisticated and satiated small minority, but for the benefit of that vast susceptible majority to whom opera is a moving and stirring thing."

In concluding his address, Mr. Kahn again made a tribute to Scotti's sterling qualities as artist and man, and called upon the guests to drink a toast to the singer. The great company stood up and pledged him—in ice water!

Italy Honors Singer

The Italian Ambassador, Prince Caetani, was next introduced and paid a memorable tribute, as representative of the Italian Government, to Scotti's splendid achievements. "My government," he concluded, "recognizes what you have done for art and asks me to bestow on you the Order of San Maurizio e San Lazzaro." This is one of the highest distinctions which the foreign kingdom allots, and a great ovation was given the singer as he rose to accept it.

Mr. Henderson was then introduced, and gave a characteristically witty eulogy, representing the critical fraternity's tribute. The reviewer of the New York Herald said: "It has been my business during all these twenty-five years to make the sun of Mr. Scotti's glory shine through the cold, gray dawn of the morning after. After his first appearance in the part of *Don Giovanni*, I said that he was handsome and graceful. He still is!" He then drew a parallel with the anecdote of the Kentucky man's description of whisky. "Some Scotti is better than other Scotti, but there is no bad Scotti!" He lauded the singer's versatility and the element of aristocracy, which he described as characteristic of his work. In conclusion, Mr. Henderson referred to the singer as "a master of style, diction and character composition," and applied to him the lines of Shakespeare about *Cleopatra*: "Age cannot wither, nor custom stale, his infinite variety."

Walter Damrosch was introduced as the final speaker of the evening. He recalled the days when he conducted "Don Giovanni" at the Metropolitan under the management of Grau. After praising Scotti's delineation of the title rôle, he called upon those present to pay a tribute to Marcella Sembrich, one of the guests of the evening, who had sung the part of *Zerlina* in the same performances. She was given a hearty ovation.

"Why Mr. Scotti has never sung Wagner parts in America has always been a mystery to me," Mr. Damrosch continued, "until I have come to the conclusion that these characters are too pure for his talents! It is the fate of this singer, who in his private capacity is so fine, so noble and so generous, to play in opera the most base, evil and depraved persons. I am sure that if an audience of cowboys out in the great, open spaces were to see his performance in 'Tosca,' they would at once riddle him with bullets!" In concluding, he called upon the guests to join in singing "For He's a Jolly Good Fellow," which they did with a will. It was probably the first time that the conductor of the New York Symphony has led this simple, though expressive, tune!

After the supper, the guests adjourned to dance, at which time Scotti in the words of Mr. Kahn, had an opportunity to prove that he was also "the world's best dancer."

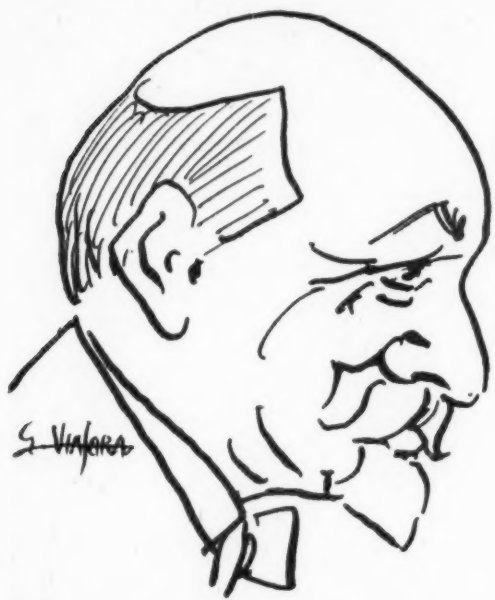
A Distinguished Career

Scotti's long and brilliant career in the United States is familiar to habitués of the opera. He was born at Naples on Jan. 25, 1867, and was destined for a career in the church. He studied with Mme. Trifari Paganini in his native city, and at the age of twenty-three resolved to embark on a stage career. His debut was made in the part of *Amonasro* in the Teatro Reale at Malta on Nov. 1, 1889. During the next seven years he sang in Italy, Spain and South America, making appearances in Milan, Rome, Madrid and Buenos Aires, and also made a visit to Russia.

He was engaged for a series of performances at Covent Garden in 1899, and made his London debut in "Don

Giovanni" on June 8 of that year. While he was singing here, Maurice Grau offered him a contract for a four months' engagement at the Metropolitan in New York. He is said to have hesitated for a time, but at length accepted and made his first New York appearance as *Don Giovanni* in the Mozart work on Dec. 27 of the same year. The cast was a distinguished one, including Sembrich, Nordica, Suzanne Adams, Edouard de Reszke, Salignac and Pini-Corsi, the last also making his Metropolitan debut. Scotti had previously sung with the company in Chicago as *Count de Nevers* in "Huguenots."

During the twenty-five years of Scotti's association with the company he has placed to his credit a gallery of superb realistic characterizations. He created the part of *Chim-Fang* in "L'Oracolo" at Covent Garden and has made the part peculiarly his own during his years in America. He has, however, made his greatest number of appearances as *Scarpia*. It is often recalled that in "Tosca" he has sung opposite no less than thirteen sopranos, including Ternina, Eames, Cavalieri, Fremstad, Carmen Melis, Rina Giacchetti, Edvina, Destinn, Farrar, Gentle, Muzio, Easton and Jeritza. He sang in the first Metropolitan productions of both this opera and "Madama Butterfly," *Sharpless*, *Lescart* and *Marcello* in "Bohème" being among his conspicuously successful Puccini parts. One of his most appealing characterizations has been that of *Count Gil* in "Secret of Suzanne." His very large repertoire includes also leading rôles in the following works: "Aïda," "Rigoletto," "Marriage of Figaro," "Ernani," "I Puritani," "Dinorah," "La Gioconda," "Barber of Seville," "Masked Ball," "Favorita," "L'Amico Fritz," "Don Carlos," "Roi de Lahore," "Traviata," "Forza del Destino," "Daughter of the Regiment," "Trovatore," "L'Elisir d'Amore," "Otello," "Cavalleria Rus-



Another Distinguished Countryman of Scotti Present at the Biltmore Was Luigi Pirandello, Dramatist and Author.

occasion. The latter outlined the history of opera-giving at the Metropolitan in the last twenty-five years in one of the most important utterances regarding the policy of that institution that has been made in recent years. He voiced a prophecy of a new and greater opera house for New York "before very long." Mr. Kahn said, in part:

"As compared to seven Americans under the Grau régime, when Scotti came here, the Metropolitan roster of artists this season includes thirty-four Americans. (That number does not include, of course, the great number of Americans now members of the Metropolitan Chorus and Ballet.)

"Since the days of the Grau régime, the cost of giving opera at the Metropolitan has gone up nearly 300 per cent. The price of seats has been increased by only 40 per cent. The present management has acted and will continue to act on the theory that opera in its very nature is a thing of ensemble effects. Consequently, orchestra, chorus, ballet, stage management, costuming, in short, everything that means a high standard

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Scotti Himself on the Occasion of His Silver Anniversary Celebration, as Seen by Gianni Viafora.

ticana," "Pagliacci," "Le Donne Curiose," "Fedora," "Carmen," "Salammbô," "Messaline," "Adriana Lecouvreur."

As manager of his touring company, including some of the most noted artists of the Metropolitan and other opera organizations, Scotti during several years provided lyric drama in the spring and fall for many cities far from the centers of musical activity. R. M. KNERR.

Siegfried Wagner to Arrive in New York About Jan. 24

Siegfried Wagner is to leave Bremen for New York with his wife by the steamer America on Jan. 14, according to cable advice received by Jules Daiber, manager of his American tour, and should arrive in New York about Jan. 24. Mr. Daiber states that Mr. Wagner, in addition to his other engagements, will conduct the Chicago Symphony in a concert at Orchestra Hall, Chicago, on Feb. 11, and that former Wagnerian artists will assist in this program. He will, it is further announced, give a few lectures on Wagnerian music before music clubs, colleges and schools.

H. C. Colles a White House Guest

WASHINGTON, Jan. 7.—H. C. Colles, music critic of the London Times, temporarily a member of the New York Times staff, was a guest of President Coolidge at the White House on Jan. 3. A. T. M.



How John McCormack made his debut at the Manhattan Opera House fourteen years ago—The Scotti celebration—Why Antonio begged that there be no applause when he came on as "Scarpia"—Otto H. Kahn declares the policy of the Metropolitan—Sigrid Onegin makes a sensation as "Fricka" and so does Queena Mario as "Marguerite"—Mario Chamlee Wins Praise from Henderson—The passing of Reed Miller—Moriz Rosenthal gets an ovation at the Metropolitan—Notable work by Philadelphia's Music School settlement—How Chaliapin stopped the elevator service at his hotel—Zimbalist confounds Auer and the critics—What they said about Kienzl's "Evangelimann"—Paul Specht comes to the rescue of the American composer—Has Van Hoogstraten qualified for citizenship?—Why Puccini cut off Tito Ricordi's moustache—To Walska or not to Walska—Notable work of Edgar Oliver of Albany—More about Juilliard foundation—Arthur Bliss a "reg'lar feller"

Dear MUSICAL AMERICA:

It's just about fourteen years ago now that reports came from London that an Irish tenor by the name of John McCormack was singing in opera with Madam Tetrassini, and while he was considered somewhat inexperienced with regard to dramatic work, he possessed a voice of particularly fine musical character. He was unquestionably destined for a career.

At the same time that this report became current, it was also stated that propositions were made to the concerns that make records to take up this new tenor, which, not meeting with much favor on the ground that it was not believed that the songs of an Irish tenor would find favor here, Madam Tetrassini cabled such an indorsement and such an ultimatum that the Victor Company took the matter up, with the result, as we know, that today John McCormack's songs and operatic numbers lead the world in popularity and royalties.

While there had not been much propaganda made for the young tenor, there was considerable interest in his operatic debut in this city, which took place at the Manhattan Opera House when he appeared as *Alfredo* in "Traviata" with Madam Tetrassini and Mario Sammarco.

I happened to be in the lobby some quarter of an hour or so before the curtain went up and so witnessed a scene which I don't believe has ever been made public. At that time one of John McCormack's great friends was Edward F. Foley, a genial Irishman, one of our most successful and popular photographers. He was doing all in his power to make the debut a success.

He told me that he had been approached by the leader of the clique, an Italian, who had made certain demands for money, failing which, there would be trouble. Foley had told the man to meet him in the foyer before the performance.

Meantime, he had posted me and also

explained the situation to a big Irish policeman by the name of Dugan, who was there to keep order. As Foley stood with his hands in his pockets, the leader of the clique came up and said: "You haf-a got-a da money for me?"

"Well, no," said Foley, "I haven't."

"Then," said the clique leader, "thera will-a be trouble."

"Now, look here, me friend," said Foley, "there's one hundred members of the Ancient Order of Hibernians in this house, not to speak of fifty or sixty of the gallant Sixty-ninth, who would rather fight than eat, and the minute any of you Dagos start trouble for Jawn, they will go at you and there isn't a mother's son of 'em who will leave this house alive."

"Now, my friend," continued Foley, "I advise you and your gang to help this night to be a success and shout for Jawn. That will make all the artists think you are paid, and it will be good business for you. If not, the Lord help ye!"

With that he winked at Officer Dugan, who came up, swinging his club and said: "What's the trouble here, eh?"

The head of the clique bowed and smiled. "There's no trouble, officer; no trouble. Mr. Foley is verra good frien' o' mine."

And that is why that night the roof was lifted for Jawn, not alone by the audience but by the Italian clique, which outdid itself so that it might get out alive.

It was this night that Jawn recently celebrated at the Manhattan Opera House, when the house was packed and there were delegations from all the leading organizations, clubs and no end of musicians of distinction in the boxes, including Auer, Elman, Nina Morgana, Alma Gluck, Florence Hinkle and some notables of the dramatic profession, among whom Ethel Barrymore and Jeanne Eagels, who has made such a sensation in "Rain," were conspicuous.

Just think what has happened to John since that night fourteen years ago. He has become world famous. He has risen in his art till today even the most capricious critics acknowledge that he sings the best music of the masters in several languages in a manner that no other artist surpasses, and let it be said to his credit and that of his management, he has never endeavored to commercialize his art, but on the other hand has sung for charity after charity till the amount of his benefactions in this regard would easily, I guess, run to half a million dollars.

* * *

Another recent celebration of a great artist was that of Antonio Scotti, who was given a special performance of "Tosca" in honor of the twenty-fifth anniversary of his connection with the Metropolitan, during which he has sung a number of rôles with unsurpassed distinction and has won for himself a legion of friends.

Perhaps you read that Scotti begged his friends of the press, with tears in his eyes, that they should request the public at the gala performance of "Tosca" that it should not welcome with applause his appearance as *Scarpia* in the first act, on the ground that it would make him very nervous and so he might not do justice to himself.

Some thought this was a pose, affectation. Not a bit of it. He meant every word of it, for every one of Scotti's performances is not merely a mechanical repetition of a rôle which he has worked out and has at his fingers' ends, but an individual appearance, in which he is the character he portrays.

Now, those of you who have heard "Tosca" with Scotti, have noticed that in that first act he comes on the stage with a rush.

Let us stand at the wings where he is preparing his entrance and diagnose his mental condition. He has ceased to be Antonio Scotti. He is *Scarpia*, the bloodhound of the government on the trail of a revolutionary whom he regards as vermin, to be crushed because to him the revolution means, apart from his position, the upsetting of the order of things and the rise to power of the radicals. He is all keyed up like a greyhound held in the leash by the hunter. His cue comes. He rushes on the stage. He is on the trail—he believes he has a clue. As he enters, the performance stops.

The whole house is applauding and cheering, with the result that *Scarpia* flies out of his brain and he is "Tonio Scotti" again.

Can you not see how the artist is upset thereby? Can you not see that it is only by a *tour de force*, by supreme effort, that when peace is restored in that vast

Viafora's Pen Studies of Celebrities



Whether Maria Jeritza Subjugates Her Listeners as a Blonde and Dynamic "Tosca," or Charms by Her Enactment of the Rôle of Gentle "Elisabeth," Her Place in the Affections of New York Opera-goers Remains an Assured One. The Soprano Is Now Concluding Her Third Season's Engagement at the Metropolitan Opera, at the Conclusion of Which She Will Start Upon an Extended Concert Tour of the United States and Will Make Her First Appearances in Canada

auditorium, he can return to his rôle and forget Scotti in *Scarpia*, and that that is why he requested that there should be no applause when he came on?

* * *

What a night that was!

Even the oldest habitués do not remember anything like it. How the people shouted when Acting Mayor Hubert presented Scotti with the flag of the city. How they shouted when, backed by Ruffo, de Luca and others of the artists, Scotti told them that it was indeed the best, most wonderful moment of his life. And then hundreds of them went to the supper and dance given in Scotti's honor.

It was at the supper that Otto H. Kahn, who had already made a very appropriate address and presentation of a massive cup of silver on the stage to Scotti, took the opportunity to refer to the distinguished artist's career, after the Italian Ambassador, Don Gelasio Caetani, had conveyed the decoration of the Order SS. Maurizio e Lazzaro from the Italian Government of King Victor and Premier Mussolini. In his address Mr. Kahn declared the policy of the Metropolitan as it stands today.

In this connection he showed that whereas under the Grau régime there were only seven Americans, there are now thirty-four in the Metropolitan company, while the season has grown from seven to twenty-three weeks. Then, said he, "We still adhere to the old tradition of presenting opera in the language in which it was composed. It is not we who should envy and seek to imitate the practice of European countries to give translated opera. It is they who should, and do, envy us."

Let me support Mr. Kahn's contention.

In the first place, every language has its *nuances*, its climaxes, its emphases. Then, too, the habit of speaking of the people of the foreign countries greatly differs. The Englishmen and the Germans use the monotone. On the other hand, the French, and particularly the Spaniards, Austrians and Italians, use rising and falling inflections. So do the Russians. Now, the composer of the music of an opera adjusts his musical effects, his *nuances* and particularly his emphases and climaxes to the words of the librettist, and however well and clever the translation may be, it is obvious, therefore, that as you cannot change the music, you will not be able to be as effective in the translation as the original in which the libretto was made.

That is why I prefer to hear Gounod's "Faust" in French, even though the story relates to Germany in the Middle Ages, for the simple reason that the original libretto was made in French.

There is, however, another reason to which I would draw Mr. Kahn's attention. He appeared to admit that English was a very singable language and

was all right in its place, when an opera was originally composed with an English libretto. Let us not forget, however, that the pronunciation of the vowels—so important to the singer—differs radically in the English language from the pronunciation of the vowels in all foreign languages. It is precisely this which enables an Italian artist, for instance, to sing in French or in German, in Russian, but makes it exceedingly difficult for him to sing in English. The reverse, too, is true, except with the few English or Americans who have lived abroad and studied abroad.

It is very hard for the English and Americans to adapt themselves to the pronunciation of the vowels of the foreign languages.

For these and other reasons that can be adduced the directors of the Metropolitan are absolutely justified in maintaining the principle that today in the most renowned, the most complete and artistic home of opera the world over, opera should be sung in the language in which it was originally composed.

If, finally, one further reason need be found, it would be in the fact that we must never forget that forty per cent of our population are of foreign birth or descent and that when they come to hear the master-works of their country, surely it is but right that they should hear them in the language which they understand.

With all this goes the hope that the day is not far from us when we shall have American composers, perhaps also some English ones, who will give us opera of such distinction and musical worth with English librettos, that those to whom English is not merely the vernacular but the mother tongue can listen with pride and pleasure.

* * *

They say that the party at the supper and dance in Scotti's honor did not break up till dawn, at which time Antonio retired to his apartment in the Vanderbilt Hotel with two carloads of flowers, wreaths and the flag of the city, with the consciousness that the most strenuous day of his whole life was over and that he could sleep in lasting peace to awake in the morning with the knowledge that the whole press had acclaimed him as one of the greatest operatic favorites of the American people for a quarter of a century, to which all had added the wish that he might continue for another quarter of a century.

As he got into his pajamas, smoked a cigarette and then lay down to sleep, he sighed and said: "E 'straordinario! —e 'straordi—"

Thus peace and sweet dreams came to Antonio Scotti.

* * *

One of the incidents of the night was the tribute paid by a Jersey City iceman,

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

who on the stage presented his compliments to the great artist as the representative of the gallery, where every night a larger percentage of the real music-lovers assemble to hear with aching limbs and strained necks the operas and the artists they love.

Among the outstanding successes of the season at the Metropolitan so far is Sigrid Onegin. People are still talking of her wonderful *Fricka* in the "Wälkure." It was a most imposing interpretation. Madam Onegin makes a splendid picture. Then, you know, she has one of those smooth and velvety voices that carry everything away with them.

Another success that I am glad of was made by little Queena Mario some nights ago, when she appeared as *Marguerite* in "Faust." It was her debut in that rôle at the Metropolitan. She looked the rôle. She did not attempt the bizarre appearance that I remember a certain distinguished prima donna made when with extraordinary high heeled French boots, a wonderful headdress, she belied the simplicity of the little girl with flaxen hair that Goethe so beautifully portrayed. Miss Mario's was just a sweet, modest, lovely little German maid, and when she sang the Jewel Song with rare charm and her upper notes rang out clearly, beautifully, she made an impression that will not easily be forgotten, especially among old-timers who can go back in the years and remember all the great artists who have sung *Marguerite* in "Faust."

Let me not forget to express my appreciation for an American tenor who sang *Alfredo* in "Traviata" the other night with much beauty of tone, fine phrasing and considerable fervor. His name is Mario Chamlee. I think it was Henderson who said that a good many singers could do well to imitate Chamlee's clearness of diction and that this clearness in no way interfered with his tone production. That Bori made a charming *Violetta* and De Luca an impressive and dignified *Germent* goes without saying.

While Mario Chamlee was winning his audience and arousing enthusiasm, another American tenor, Reed Miller, passed out in the very height of his career.

Miller was known all over the country as a fine oratorio singer, a particularly good church tenor. He was known also as a mighty good fellow, a thorough gentleman. It seems only a little while before that that he and his talented wife, Nevada Van der Veer, the contralto, gave a recital at Aeolian Hall. His death was sudden. Hemorrhage, brought on by a fit of coughing at the very time that he appeared to be in excellent health, took him from us.

He will long be remembered by those who admired his talent, appreciated his fine singing, his beautiful voice and loved him for himself.

The stage of the Metropolitan is known to be particularly unfavorable to a performance on the piano, even when backed by a fine orchestra, and yet Moriz Rosenthal, when he played at a matinée concert of the State Symphony Orchestra the other afternoon, won such a triumph in the Tchaikovsky Concerto that he was recalled no less than seven times. He appeared like a Titan to whom there are no such things as obstacles, and so created a sensation and won an ovation.

Over in Philadelphia there has been for some years a very remarkable beneficence fostered by Mrs. Edward Bok, wife of the distinguished former editor of the *Ladies' Home Journal*, whose public spirit and philanthropies have won world renown. This beneficence is known as the Settlement Music School of Philadelphia. It has been doing wonderful work in arousing an interest in music and also in helping the education of talented young musicians under the direction of the veteran, John Grolle.

Recently, Mr. Grolle engaged the noted Hungarian violinist, Carl Flesch, who will go there once a week to give classes for advanced violin pupils and soloists. These classes will be limited only to those who prove themselves worthy of

the great master's scholarly teaching, as they are intended to set certain standards which may be followed in the future.

What this Settlement has done and what John Grolle has accomplished as director make up a distinguished and notable chapter of the musical life of the city of Brotherly Love.

Recently, in referring to an important article by William Arms Fisher of Boston, in which he exploited the frauds who are preying upon those who think they can write poetry, which they want set to music, I referred to Mr. Fisher as having been editor-in-chief of the Oliver Ditson Company. My old friend, Charles H. Ditson, writes me that Mr. Fisher is still the music editor, as he has been for a quarter of a century, and is "still going strong," which gives me the opportunity to say that the distinguished and veteran house of Ditson, of which Mr. Charles H. Ditson has been for some time the head since his father, the noted Oliver Ditson, passed out, was one of the very first to take by the hand the American composer, not alone the male but the female of the species.

The elevator service at the hotel at which that great Russian genius, Chaliapin, was stopping, went out of commission the other afternoon. This was the reason therefor:

Chaliapin was enjoying himself singing in his room. He heard a noise outside. Suddenly opening the door, he came face to face with two darkey boys, their eyes bulging out of their heads, their mouths open. Chaliapin desired to know what they wanted. They informed him that they had quit work to hear him sing, on which the basso, delighted at having such a select and discriminating audience, invited them into his room, seated them on the sofa and proceeded to sing on for their benefit.

Meantime the bells of that elevator service were ringing frantically from floor to floor and it was not until the manager of the hotel came on a voyage of discovery that he found out why his elevator service was out of commission.

Some thirty-five years ago a great friend of Tchaikovsky had quite a job to save his violin concerto, for the reason that Leopold Auer, the noted teacher, to whom it had been dedicated, had said it was impossible to perform it. The critics at the time damned it universally. Even Hanslick, the celebrated critic of the *Vienna Neue Freie Presse*, called it "stinking music." All of which brings me to say that these various quidnuncs, including Auer, had never dreamed that there would arise a certain Efrem Zimbalist, who at a recent Philharmonic concert at Carnegie Hall took up that concerto and showed that its many technical difficulties did not phase him in the least. Well, he had the "Titian" Stradivarius, so he had an instrument at his disposal worthy of the theme, says Henry T. Finck of the *Evening Post*.

The production by the Wagnerian Opera Company of "Der Evangelimann," music by Wilhelm Kienzl, at the Manhattan, aroused the critics to such an extent that dear Deems Taylor of the *World* said that, after hearing it, he seriously thought he would hunt up a manuscript that he had written when he was eighteen and which contained the music for a musical comedy called "The Isle of Skidoo." Deems said that he thought that after hearing "Der Evangelimann" and understanding that it had made a tremendous success in Germany, his work on "The Isle of Skidoo" should find popular approval and a suitable reward.

As for friend Lawrence Gilman of the *Tribune*, the effect on him was to make him come out with an apology to Pietro Mascagni. He had concluded that Mascagni's "L'Amico Fritz," recently added to the repertoire of the Metropolitan, was the world's most vapid opera. He says he was mistaken. He said that he had heard at the Manhattan an opera in comparison with which "L'Amico Fritz" is a work of blazing and transcendent genius.

Paul Specht, leader of an excellent hotel orchestra, has come out with the announcement that he intends to accord public try-outs to new musical compositions. It is a good move. How are our young and ambitious composers to know their work has any value unless enterprising conductors like Paul Specht give them a hearing? It is a worthy scheme. Presently we shall find that we have

among us, unknown and unsung so far, perhaps a Mozart, perhaps even a Beethoven. At least let us live in the hope.

Willem Van Hoogstraten, conductor of the Philharmonic Orchestra, is in a fair way to become Americanized. He was recently haled before Magistrate Kochendorfer in Long Island City Court for reckless driving, but it happened on Christmas Day. It seems Van Hoogstraten struck another automobile. The local Solomon will have to decide who hit first. The hearing is set for Jan. 12.

The story is told that the day Puccini's first opera, "Le Villi," was sung, he had forty centesimi in his pocket. Ferdinando Fontana, who wrote the libretto, had about one lira. Puccini's brother, Michele, and a cousin, who shared his room in Milan, possessed about the same sum between them. The landlord forbade cooking in the room, so Puccini practised *fortissimo* on the piano while his brother and his cousin fried an omelette.

One of Puccini's first acts the day after "Le Villi" was presented was to pay a bill for three hundred lire, due the restaurant that had given them credit. When Puccini handed a thousand-lire note to be changed, the restaurant man fainted before it.

Another story about Puccini is that in 1896, while making an English tour after the success of "La Bohème," Puccini and "Tito" Ricordi were compelled to pass a gloomy, rainy, typically English day together at a hotel in Manchester. Suddenly Puccini seized a pair of scissors and cut off half of Ricordi's magnificent moustache. Ricordi rose in fury and was only mollified with great difficulty by Puccini's explanation that he had "to do something" to break the monotony in such awful weather.

To Walska or not to Walska? That is the question!

From various cities have come reports to the effect that Madam Walska, much in the public eye, has been singing with the Wagnerian Opera Company under another name in Detroit, in Albany, New London, though the management has denied it.

My good friend, George Edgar Oliver, the veteran manager and critic whom I have known for forty years, and who now writes for the *Albany Evening Journal*, seems to be satisfied that when the Wagnerian company was in Albany, Madam Ganna Walska sang in "The Marriage of Figaro" under the name of Devah Navarre. While it was evident that she was very nervous and while at times her singing was unequal, yet her voice showed in places a luscious quality. Oliver admits that she is a very beautiful woman.

Oliver has played a leading rôle in developing music in Albany, particularly by his work at the high schools. He writes for many publications and also has a large number of pupils. In one high school he has developed a fine senior orchestra of fifty members. He is one of those men to whom the musical progress of this country is deeply indebted. Working quietly, unostentatiously, he always realized that the foundation must be laid in the public school system.

If Albany has a large number of music-lovers, something strange, for it has been said that the capital city of any State is always sure to be least musical, it is largely due to the persistent, capable, enthusiastic work of George Edgar Oliver.

Here is some information with regard to the Juilliard Foundation about which there seems to have been considerable misapprehension.

It was, you know, originally stated that the great merchant, A. G. Juilliard, member of the board of directors at the Metropolitan Opera Company, in which he was greatly interested, had left twenty millions to further the cause of music. There was not a musician, teacher, singer or player who needed money when he got that news who did not go to bed with the conviction that some of it was due him. And then there were bitter tears when results did not follow.

It appears now that the estate instead of being some twenty millions was to begin with only fourteen millions. It also appears that according to the terms of the will, none of the interest on this money, which is after all all that could be available, was to be used until the Juilliard Musical Foundation was established.

Now, by reason of certain litigation,

the Foundation was not organized till a year after Mr. Juilliard's death.

A recent legal decision by the Appellate Division of the Supreme Court in Brooklyn shows that the Foundation is not entitled to any income from the estate prior to its organization. This of itself explains why, after Mr. Juilliard's death, immediate steps were not taken to make his will effective for musical purposes. It also shows that a smaller amount than was first given out was available, and it further shows, as might have been expected, that the only available means was the interest on investments of the fund as they were made, which also was not available till it became due.

At the same time there does appear to be reasonable conviction among music-lovers that something more could have already been accomplished than what has so far been given out by the trustees of the Foundation.

Arthur Bliss, the young English composer, who arrived here last spring and made himself immediately conspicuous by his disregard of appointments and his habit of coming the next day to a luncheon or dinner, to which he had been invited, appears to be after all a regular feller. He is still in the early thirties. He was educated at Rugby and at Pembroke College, Cambridge, where he took his B. A. Mus. Bac. in 1913. In 1915 he served in France with the Thirtieth Battalion of the Royal Fusiliers. He was wounded on the Somme in 1916 and was mentioned in dispatches for gallantry. In 1918 he served in France with the First Battalion, Grenadier Guards, and was gassed near Cambrai. He only recently became known as a composer and was at once acclaimed in England as having distinguished merit. But if you met him, you would never believe, under his jolly, effervescent manner, that he had ever done anything to amount to anything. So very English, you know!

Every now and then, we find, contrary to expectation, that the English really do have a sense of humor. True, it is not like our own, but they have it. I am reminded of this by reading the story of the headmaster of Westminster School, a very old educational establishment, who in presenting prizes to the boys, selected "A Girl's Essay on Man," which he commended to them for its originality and accuracy in thought and expression. This is what the girl wrote: "Man is what woman has to marry. He drinks, smokes, swears and never goes to church. Both spring from apes, but woman sprang the farthest."

Now, when an English girl has so much wit and humor, there is hope for the rest of the population, says your

Mephisto

HERTZ MEN PLAY NOVELTY

Dohnanyi Suite Impresses San Francisco
—Reception to Elena Gerhardt

SAN FRANCISCO, Jan. 5.—Despite the demands of the holiday season, many music-lovers found time to attend the concert of the San Francisco Symphony, given at the Curran Theater on Dec. 28. The program, consisting of Mozart's Overture to "Figaro," a new Suite by Dohnanyi and Tchaikovsky's Sixth Symphony, was presented in thoroughly enjoyable style by Mr. Hertz and his men, the Dohnanyi Suite meeting with immediate favor. Excellent playing infused Tchaikovsky's "Pathetic" with new interest and called forth hearty applause.

Margaret Brunsch, contralto, tendered a reception on Monday, Dec. 31, to Elena Gerhardt, who recently appeared here in recital under the management of Alice Seckels. The occasion marked the renewal, after many years, of a friendship formed when both singers were training under Arthur Nikisch in Leipzig. Dorothy Pasmore, 'cellist, and Suzanne Pasmore Brooks, pianist, who were among the guests, were heard in a delightful performance of Boellmann's Variations for 'Cello.

CHARLES A. QUITZOW.

Previous to her sailing for America on Dec. 29, Julia Claussen, mezzo-soprano of the Metropolitan, was the soloist at a reception given by the King of Sweden in honor of the Crown Prince and his English bride.

Music Brought to Poor Children in Washington by Congressman's Wife



Mrs. John L. Cable

LIMA, OHIO, Jan. 5.—Believing that the beneficial influences of music should be carried into as many homes as possible, Rhea Watson Cable, pianist, wife of Congressman John L. Cable of Ohio, spends a great deal of time while in Washington in giving piano lessons to classes of poor children. Her active interest in music, not only as one of the principal figures in the Arts Club of Lima, but by her association with leading musical clubs in Washington is well known, and in taking this step she furnishes another proof of the genuineness of that interest.

Mrs. Cable is a strong adherent of the ideals constantly expounded by John C. Freund, editor of *MUSICAL AMERICA*, and believes with him that the time has come for the United States to be artistically independent. She says that Mr. Freund is right in his demand for a National Conservatory and a Ministry of Fine Arts, and agrees with him that music can do more than anything else to quiet the unrest due largely to the monotony of daily toil and instill in the souls of the aliens, young and old, that spirit of Americanism so ardently desired. And it is because she believes so heartily in these things that she is found day after day in the haunts of the poor and lowly in the National Capitol carrying the message of music. It is a new experience for political and social Washington.

"Just think," says she, "what a wonderful power feminine Washington could wield did it elect to range itself on the side of this struggle for independence of Europe in the world of music. It would be comparatively easy. Why, are we not the leaders in everything artistic—particularly music?"

Mrs. Cable is of a family of musicians. Vera, Gale and Rhea Watson, daughters of Mr. and Mrs. A. Watson, were, with their brother Earl, well known in northern Ohio for their musical attainments and for the chamber concerts of the Watson Quartet. Rhea, now Mrs. Cable, was the pianist of this quartet, Vera and Gale were the violinists and Earl was the cellist. Vera, now Mrs. Downing, is the principal of the violin department at the Morrow school in Columbus, and Gale is wife of Davis Cable, brother of the Congressman, and is at the head of everything musical in Canton, Ohio.

Havana Acclaims Levitzki; Pianist to Give Extra Recital There

[By Telegraph to *MUSICAL AMERICA*]

HAVANA, Jan. 7.—Mischa Levitzki has aroused remarkable enthusiasm at his concerts in this city. On making his first appearance here with the Sociedad pro Arte, the pianist received an ovation after his performance of the "Appassionata" Sonata, and the acclamation was renewed after every other number of his program.

NENA BENITEZ.

Mr. Levitzki was originally booked for two concerts in Havana, on Jan. 2 and 5; but Daniel Mayer, the pianist's manager, who is also in that city, has telegraphed to his New York office that Mr. Levitzki's success was so emphatic that a third recital was arranged, for Jan. 7.

Brevities and Oddities in the Week's News

KENTUCKY has now a State director of music, it is announced by the United States Bureau of Education. This office has been established in conformity with the action of the State legislature in passing a bill giving music a place in the regular courses of study in all Kentucky schools.

Having, like many other Russians, lost his money, Count Michael Tolstoi, son of the famous author, has solved the problem of making a livelihood by forming a sextet which, according to a dispatch to the *New York Herald*, is creating a furore in Parisian salons. Count Tolstoi is the tenor of the organization, which also includes two wives of Russian officers, an infantry captain, a naval captain, and Jonec Badjac, violinist. A visit to America is considered likely.

The authorities of the Brunswick State Opera, confronted by a retrenchment order from the Government, have provoked consternation among opera-goers by discharging the young members of the ballet and chorus, thus giving preference to those who, while more experienced, are older in years and portlier in form. Reprisals in the shape of a boycott are threatened unless the order is altered.

"Jep" Bisbee has been fiddling again for the entertainment of Henry Ford of Detroit—this time at a house-warming at the home of one of Mr. Ford's relatives in Traverse City, Mich. Mr. Ford, a message to the *New York Times* shows, danced gaily to the strains of "Jep's" music in Virginia reel, schottische, quadrille, and the rest of the familiar measures, while many old-timers of Traverse City beamed in admiration of the youthful spirit of the automobile millionaire.

When he found that the President was too busy to be seen, Victory Fletcher of Cincinnati, on calling at the White House last week, decided to serenade the staff, and started churning melodies from a music-box which he pulled out of his pocket. Members of the staff listened to the music and the visitor's jokes for a long time—nearly an hour, a correspondent of the *New York Herald* estimates—and then a policeman invited him to call some other day.

Two masked negroes who raided the Morris Music Shop, Lenox Avenue, New York, on the night of Jan. 3, were not content to rob three employees of cash and jewelry of a total value of \$670, but also carried off two saxophones.

STATION WGR BARS MUSIC OF COMPOSERS' SOCIETY

Henceforth Only Pieces Not Under Control of Organization Will Be Broadcast, Manager States

Radio broadcasting station WGR of the Federal Telephone & Telegraph Company, located at the Statler Hotel in Buffalo, N. Y., has recently announced that it will no longer send out music controlled by the American Society of Composers, Authors, and Publishers. The latter organization has waged an active campaign during the last year in behalf of a system of license fees for stations broadcasting works by its members.

A statement recently issued by M. A. Rigg, Jr., manager of Station WGR,

announces that music controlled by the society will no longer form part of the programs sent from this station. "The opinion of most of the artists seems to be," says Mr. Rigg's letter, "that all the good popular 'hits' are controlled by the above-mentioned association. We are going to change their minds on this subject and prove that a number, generally speaking, is popular in proportion to the amount of publicity given it."

Mr. Rigg further invites all music publishing companies who are not members of the society to mail their publications to Station WGR if they wish these works to be broadcast without fee. All kinds and classes of music, he states, will be kept in the company's library for the use of artists.

GANZ VISITS LOS ANGELES

St. Louis Conductor Hailed as Guest and Soloist with Philharmonic

LOS ANGELES, Jan. 5.—Rudolph Ganz, conductor of the St. Louis Symphony, appeared as guest conductor and piano soloist with the Los Angeles Philharmonic at last week's concert and received a genuine ovation from a very large audience, which was impressed by his thorough musicianship, fine artistry, clarity of conception and poise in interpretation.

He conducted excellent performances of Berlioz's "Carnaval Romain," Beethoven's Eighth Symphony, and Wagner's "Meistersinger" Prelude, and as soloist played Tchaikovsky's B Flat Minor Piano Concerto with great verve and tonal splendor, to a fine accompaniment conducted by Mr. Rothwell.

Augusta to Have New Orchestra

AUGUSTA, GA., Jan. 5.—Frank Miller, local manager for the Famous Players-Lasky interests and the Community Service are planning a symphony orchestra for this city. The orchestra is to be composed of local musicians and is to give concerts every Sunday afternoon.

Recital of Compositions by Dunkley Given in Birmingham, Ala.

BIRMINGHAM, ALA., Jan. 5.—A recital of compositions by Ferdinand Dunkley was given recently before the Birmingham chapter of the MacDowell Colony League by Mary Emma Pearson, soprano; Mrs. S. F. Miller, contralto; Owen Gillespie, tenor, and Verman Kimbrough, baritone. Rebecca Bazemore and Mrs. Herman Rich were also heard in vocal numbers. The first part of the program consisted of the song-cycle, "A Wreath from the Garden of Flowers," for mixed quartet, which Mr. Dunkley

composed for the convention of the Northwest Music Teachers' Association at Tacoma in 1915, and the second half of songs composed by Mr. Dunkley at the MacDowell Colony at Peterborough, N. H., during last summer. All the numbers were excellently given and were received with much applause.

Notables Sail for and Arrive from Europe

H. C. Colles, music critic of the *London Times*, who completed his three months' engagement as music critic of the *New York Times*, sailed for England with Mrs. Colles on the Cunarder Aquitania on Jan. 4. Also aboard were Mrs. John McCormack, wife of the Irish tenor, tenor, and Mrs. Lauri Kennedy, pianist. Jacques Thibaud, violinist, arrived on the Rochambeau of the French line on Jan. 2, and on the George Washington of the United States lines, due on Jan. 7, were Mme. Johanna Gadske, former soprano of the Metropolitan, and Borisoff Gurowitsch, Russian baritone.

Gentle Begins Western Tour

Alice Gentle closed her engagements in the East in a concert at the Metropolitan Opera House in Philadelphia on Dec. 29 and left immediately for the Pacific Coast, where she opened her annual tour of that section of the country in Seattle on Jan. 7. Following a series of engagements as soloist with the Minneapolis Symphony, Miss Gentle will be heard in Portland, San Francisco, Los Angeles and San Diego with the San Carlo Opera forces, singing in "Carmen," "Tosca" and "Cavalleria."

Harold Flammer to Visit Coast

Harold Flammer, president of Harold Flammer, Inc., will leave New York this month on an eight weeks' business trip. His itinerary will include points as far south as San Diego, north to Seattle and cities of the Middle West and Canada.

Dimitrie Cuclin in America for Verdict on His Compositions



Dimitrie Cuclin, Rumanian Composer

Dimitrie Cuclin, Rumanian composer, whose works have figured on the programs of many of Europe's most prominent orchestras, is visiting the United States, to get, he says, a verdict upon his compositions. Mr. Cuclin was a pupil for six years of Vincent D'Indy in Paris. When he went to D'Indy he was a radical of the radicals but he learned what he deems the error of his ways.

"I learned many things from D'Indy besides composition," said Mr. Cuclin, "principally that the chief aim, of art the entire aim, one might say, is the search for Truth. I used to be very radical in all my musical ideas, but I have come now to believe that that is a mistake, and if you translate into music what is essentially noise, you are lost. The fair way, I take it, is to mirror the existence of the present time, but there is no reason why this should not be done in the classic spirit. If you cannot thus coordinate your resources, the result is dire from every point of view."

"This does not mean that one should not honor those musicians who have been in the vanguard and who have suffered the slurs of an uncomprehending public."

"Your country is unbelievable, and like the Queen of Sheba, I feel like saying 'the half was not told me!' The extravagance and at the same time the justice of everything impress me tremendously. I shall be greatly interested in the opinion of the American public upon my work, and if they find it bad, I shall be proud of having it rejected by so far-seeing a people!"

Melba's Italian Chorus Protested by Australian Opera Folk

BECAUSE Dame Nellie Melba engaged Italian singers for the male chorus of her opera company, the Australian Theatrical Alliance has made a protest to the Minister of Customs, a copyright dispatch from Sydney to the *Chicago Tribune* states. A deputation for the Alliance has requested the Minister to prohibit the Italians under the immigration law, contending that there is an ample number of qualified Australians available and that the Italians are employed at low rates. The Government official is said to have expressed sympathy with the request. In the event of the employment of the foreign artists, the secretary of the Theatrical Alliance has threatened a strike. He is reported as complaining that a previous Italian chorus so far forgot the dignity of a vocal aggregation as to "repair dresses and act as dressers" for the chorus. The Actors' Federation is said to be also actively opposed to the foreign choral invasion, its secretary declaring that "Australian talent is equal to any in the world." The feminine part of the chorus is composed entirely of residents of that dominion.

Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR

Creating Interest in English Diction

To the Editor of MUSICAL AMERICA:

Now that English texts are beginning to come into their own in song, it would mean much to an American audience to have the singing profession take a greater interest in English pronunciation—at least as much as they take in the diction of the many foreign languages. It is gratifying to note your little announcement which says that "English Diction on a Phonetic Basis" will be of interest to singing teachers. Any work along that line cannot be too greatly stressed by every American educational institution, profession, or magazine.

It will be of interest to watch the progress of this subject, and to me, as a music-lover, it will be a pleasure if more interest is created in good English diction by MUSICAL AMERICA which has so wide a circulation and influence.

EMILY S. HAMBLIN.

Stanhope, N. J., Jan. 1, 1924.

Kind Words

Dear Mephisto:

Am on my way to the National Convention at Pittsburgh.

We are still enjoying your Musings. I read them to my high school students and history classes.

There is no one like you and I wish you to know it before you pass on to find out what Huneker and Finck are doing. (Evidently our correspondent doesn't know that Mr. Finck is still on the job.)

Anyone who can pass through the vicissitudes of daily living and still retain a wonderful sense of humor and just and charitable opinions is really a Christian.

I wonder if the statements of de Pachmann have not been misquoted and misunderstood. In rummaging over old etudes for sight reading material, I find the following in October, 1908, written by de Pachmann himself, "Chopin is the father of modern piano technic . . . Go to one of Godowsky's recitals and you will see to what heights modern technic has come, for Godowsky is the king of the piano in this respect and unquestionably the finest exponent of technic in the world today."

The old time petty and jealous musician has passed, and I am sure de Pachmann would keep himself as broad as others of the Great Ones.

Just to think what at his age one can retain in memory and put on one of his programs ought to be worthy of the highest regard.

MRS. J. C. HATHAWAY.

Conneaut, Ohio, Jan. 2, 1924.

More Anent English Diction

To the Editor of MUSICAL AMERICA:

In your issue of Dec. 29, I notice that you refer to our attempt to establish standard English speech for our students. We feel that far too little serious attention is paid to the important sub-

ject of diction, and particularly English diction. It is a pity that so small a portion of the American speaking and concert stage should produce examples of really good English diction. Anything that MUSICAL AMERICA as a magazine can do to further the general interest in better English diction would mean a great deal to the present-day audience which is ever becoming more fastidious in its desire for perfection. That diction should be handled on a modern scientific basis of phonetics is a fact that is generally recognized by older nations, and, as an American institution we take pride in being quite as advanced in our own method on this side of the Atlantic. Too much is written about Speech Improvement and Better Speech Societies and too little actual scientific work is done to produce the desired results. There are too many people playing at Phonetics who do not even pass on the old-fashioned out-of-date Phonics.

ETHEL WRIGHT NESBITT.

The Professional Children's School,
Office of the Principal, 312 West
Seventy-second Street, New York
City, Dec. 31, 1923.

What Music Can Do for All of Us

To the Editor of MUSICAL AMERICA:

I am quoting part of Mr. John C. Freund's great article in the Fall Issue of MUSICAL AMERICA, in an appeal for a community chorus, here in our daily papers. That article, "What Music Can Do For All of Us" is most inspiring, and is the result of research and education as applied to music as a source of absolute good.

"Good is the supreme principle of unity in universe."—Hegel.

This is an example of the dynamic proceeding from music with the consciousness of the sublime "which gives rise to a higher ideal of vitality."

We are happy that we are engaged in even the rudimentary endeavors which comprise the fundamentals of musical education.

HARRIET CRANE BRYANT.

Crane Normal Institute,
Potsdam, N. Y., Jan. 3, 1924.

Singing a Life Study

To the Editor of MUSICAL AMERICA:

I have read in MUSICAL AMERICA, Dec. 22, Frantz Proschowsky's statement: "The voice is the only natural instrument there is and it must be used naturally."

May I say "Through the instrument, voice, the soul has its most perfect means of expression and the body of renewal and development."

Upon the formation and active co-operation of this instrument and the other parts of the body depend that natural functioning for which all sincere voice teachers are striving. The reward to such as succeed is of the greatest, for, from development of the flexibility of voice quality and power

evolves cultured sympathies, refined emotions, advanced ethics, renewed red blood, better circulation and the best of health.

Every sound instrument becomes perfected as the case of such is scientifically adjusted to respond to the activities requisite to the emission of sound. Note the great violins; the greatness is due to the building of the bodies. The science of vibrations, resonance and quality, as regards material mediums of such, was the Master Builder's study.

Granted that the ear should correct and must function before the "natural instrument, voice," approximates beauty of tone, how about that ear? Do we not find it in all degrees of development?

Involuntary action through hearing certainly tunes the vocal cords; pitch quality and intricate flexibility result from acute sense of hearing, with a perfected, responsive instrument perfect-

ly incased. A few are born geniuses. Shall all the rest be dumb? No! a thousand times no! For to develop this greatest means of human expression means a gradual perfecting of mind, soul and body.

A pupil asked me of late, "How long will it take me to learn to sing?" I answered, "All your life, and then you will only have begun; but you will find the pathway pleasant, the outlook always intriguing, and the friends—Ah! the friends you meet in this pathway—incomparably gracious."

HARRIET CRANE BRYANT.

Crane Normal Institute of Music,
Potsdam, N. Y., Jan. 3, 1924.

The Musical Alliance of the U. S.

I take pleasure in sending you my annual dues and in wishing you for the coming year the most helpful service that you yet rendered the cause of music in America.

OSBOURNE MCCONATHY.

Northwestern University School of Music,
Evanston, Ill., Jan. 2, 1924.

ETHEL GROW

CONTRALTO

IN

Recital of Songs

With String Quartet Accompaniment

NEW YORK

STRING QUARTET

Charles Albert Baker at the Piano



PROGRAMME

- I.
 - II. Tramonto Ottorino Respighi
Poem by Percy Byssche Shelley
Trans. by R. Ascoli
- II.
 1. Autumn Night (In Ms.) Rosalie Housman
Written for and dedicated to Ethel Grow
 2. "Music, When Soft Voices Die" Henry Holden Huss
Poem by Percy Byssche Shelley
 3. The Appeal Eugene Goossens
Poem by Sir Thos. Wyatt (16th Century)
 4. Melancholy Eugene Goossens
Poem by John Fletcher (16th Century)
 5. Philomel Eugene Goossens
Poem by Richard Barnefield (16th Century)
- III.
 1. Calmes, aux quais désert Joseph Jongen
 2. Chansons Perpétuelle Ernest Chausson
 3. Nocturne Guillaume Leku
- IV.
 - Feuilles Mortes A. Gretchaninow
 - (a) Les Feuilles Tombent
 - (b) Sous La Bourrasque
 - (c) Apaisement

Poems by N. Minsky.

French Trans. by M. D. Calvocoressi.

AEOLIAN HALL

WEDNESDAY EVENING

JANUARY 23, 1924

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English Singer Revised Views on Music Here When Hotel Band Played Oratorio

A FORTNIGHT in America, with visits ranging from the Battery to Ossining, is a very short time for a European artist to spend in the Western Hemisphere, but it accomplished two very definite results for Phyllis Lett, English contralto. In a single recital in the New York Town Hall, Miss Lett not only established herself as one of the most interesting artists who have come to America in several seasons, but on the very first day of her arrival she found it necessary to change her ideas of musical taste in this country. For in the metropolis of "Merrie England," let it be whispered, whatever perversion of musical appreciation may be felt is generally ascribed to the invasion of jazz from this land of syncopation.

As might be expected of a representative English artist, Miss Lett knows her oratorio and might be forgiven if she gauged the musical taste of another country by its appreciation of this form of musical expression. She was chosen to sing in performances of "Elijah" and "The Messiah" with the Royal Choral Society in Albert Hall, London, when still a student at the Royal College of Music, and has since sung them in every important city of the British Isles, but to hear the familiar Mendelssohn numbers played by an orchestra in the dining room of a New York hotel, where she had been told she would hear nothing but jazz, was something of a revelation to her. Yet that is what actually happened!

"It was the last place in the world in which I should have expected to hear selections from 'Elijah,'" said Miss Lett, "and I had never before thought of the music as especially appropriate to ac-



Photo by Lassalle

Phyllis Lett

company one's meals. But just imagine, as soon as we sat down and gave our orders, the orchestra began playing the chorus, 'Yet Doth the Lord See It Not!' I looked about to see if it were some sort of joke, but no one seemed to see anything unusual in the situation, whether from absorption in their thoughts or from an unfamiliarity with the score, I do not know. So I settled down to enjoy my lunch to the accompaniment of familiar numbers and, whether by design or not I am unable to say, I finished just as the 'cellist began to play 'It Is Enough!'"

But Miss Lett does not abhor jazz, notwithstanding her predilection for the

classics. She sees it as the expression of a certain type of mind in the world today, but she believes that forces are already at work which will direct music in new and more stable paths.

Modern Music Lacks Melody

"The ingredient which is most glaringly absent in modern music is melody," said Miss Lett. "I may be old-fashioned, but I have studied the effects of the various schools of music on the different audiences before which I have sung, and I am thoroughly convinced that melody and the love of melody are inherent in human nature, and that any music which is born to live must take its source from melody and appeal to man's instinct for song. Some of the modern music is not without melody, and therein, I believe, lies the hope of the future."

"Music reflects the scientific aspect of our age, and the tendency is to hide the actual music under a mass of clever writing. In many of the modern songs the voice is not treated as a solo instrument, but as a part of the composition as a whole. Whether our ears are not accustomed to this manner of treatment, or whether the songs really lack definiteness of purpose, I am not prepared to say; but the audience hears it as a lack of melody. Many of the present-day composers feel this lack, and that is why there are so many arrangements of old works. Take, for instance, 'The Joyous Easter Hymn,' which was arranged for me by O'Connor Morris from a choral of the seventeenth century. It is pure melody, one that is at once lofty in sentiment and sincere in its appeal. It has also been arranged by Frank Bridge; Holst arranged it for double chorus; Bantock arranged it for chorus, and it has also been used by Reger, which shows that modern writers do not despise the quality of melody."

England's Musical Renaissance

Miss Lett would disabuse any of the ideas that musical appreciation in England reaches its zenith in the ballad. "No real artist would think of singing a ballad in a program of songs," said Miss Lett. "There are ballad concerts just as there are popular concerts in America, but they occupy a sphere of their own. England is experiencing a tremendous revival in music today. Much of it, however, is from a purely technical and mechanical point of view, almost wholly scientific, I might say. The colleges, especially, feel the new interest in music. In Eaton, for example, where twenty years ago the youth who displayed an interest in music would have been laughed at, there is a tremendous interest in music. With the passing of the scientific aspect, I believe that music will come into its own, not as the handmaid of culture, but as an integral part of the lives of the people."

Miss Lett is well equipped to prophesy concerning the future of music. She has had a distinguished career since she won the open scholarship for singers at the Royal College of Music in London in competition with 470 singers, and perhaps no English singer has made more

of a popular success in the British Isles than she. In the last twelve months she has given five recitals in London with the greatest success, and was scheduled to appear in a performance of Mendelssohn's "Elijah" in Albert Hall on Jan. 5. She inherited her talent as a singer from her Irish father, the late Dr. Richard Alfred Lett, who preferred the study of medicine to a career as a singer.

Miss Lett's visit to America was in the nature of a holiday as well as for the purpose of singing in New York. Although this is her first visit, she has many friends here who will welcome her back next season for a more extended visit, during which she will be heard in many cities in recital and at festivals.

HAL CRAIN.

HAVANA HAILS NEW SINGERS IN SECOND WEEK OF OPERA

Genevieve Vix, French Soprano, Wins Triumph in "Manon"—Olga Carrara Makes Début as "Aida"

HAVANA, Dec. 27.—Massenet's "Manon" introduced Genevieve Vix, French lyric soprano, to the Cuban public on Tuesday evening, Dec. 18. Her conception of the rôle, attention to detail, dramatic ability, pleasing voice, good singing and attractive personality captured her audience and won for her a great ovation. Mr. Pintucci sang the rôle of Des Grieux, Mr. Roggio was Lescaut, Mr. Bettoni the old Count des Grieux and Mr. Lapuma acted as Bretigny.

The next evening a special performance of Verdi's "Aida" was given at "popular" prices, that is, the orchestra seats cost \$8 instead of the regular price of \$15. Olga Carrara made her début as Aida, achieving a brilliant success. Antonio Cortis was the Rhadames and Maria Salori the Amneris.

"Gioconda" was revived, after five years, on Dec. 20. Hipólito Lazaro sang the rôle of Enzo Grimaldo and was specially happy in the "Cielo e Mar." Ofelia Nieto had the title rôle, singing with much beauty of tone. Carlo Galeffi, Italian baritone, carried off the honors of the performance with his admirable interpretation and singing of the rôle of Barnaba.

A performance of "Trovatore," with Hipólito Lazaro, Ofelia Nieto and Carlo Galeffi achieving great success in the principal rôles, closed the second week of the Tolo Opera Company's brilliant season in Havana. NENA BENITEZ.

Marie Sundelius to Sing in Canada

Marie Sundelius, soprano, will sing twice in Canada this month. She will be heard in the performance of Gounod's "Gallia" in London, Ont., on Jan. 15, and will appear with the Glee Club in St. Thomas, Ont., on Jan. 19. Another forthcoming engagement will be with the Apollo Club in Brooklyn on Feb. 10.

Newman Levy Author of "Opera Guyed"

In reviewing the book "Opera Guyed" in last week's issue of MUSICAL AMERICA, the author's name was inadvertently given as Norman instead of Newman Levy. Mr. Levy is a lawyer of note, and the delightful nonsense verse which comes from his pen is merely an exercise in moments of relaxation.

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Leading American Tenor

Formerly
Metropolitan Opera Company

Washington, Dec. 17th

Post—

Paul Althouse added to his Metropolitan Opera laurels with his beautiful and soulful singing, which ingratiated every melody that it touched and glowed with warmth and grace.

Times—

SUCCESS BY ALTHOUSE. There is a certain ring of sincerity to his voice that one must strain to catch in most dramatic tenors. It is perfectly clear and strong. His diction is always good and his dramatic ability stands out in bold relief.

Herald—

A fine climax that greeted the Metropolitan tenor at almost every instance. Althouse was splendid, the debonair, carefree American, and he poured out his wealth of voice in real splendor.

Buffalo, Oct. 1st

Express—

PAUL ALTHOUSE again proved himself AN ARTIST with rich vocal endowments and MOST CONVINCING INTERPRETIVE ABILITY. No one could listen unmoved to his beautiful singing.

Courier—

PAUL ALTHOUSE was accorded a flattering reception. He was in splendid form and his voice of noble proportions and vibrant, VITAL QUALITY with a dramatic temperament that is sensitive to the songs of varied style, made all his numbers imposing.

Bridgeport, Dec. 4th

Times—

PAUL ALTHOUSE SINGS SONGS THAT CREATE THOUGHT, BUT WITH THE GENIUS OF A FINE ARTIST. THE ENUNCIATION, IMAGINATION AND SENTIMENT OF MR. ALTHOUSE are fully shown in his singing. No barriers are in his way, in a technical sense. His expression is free and unimpeded by range, force or emphasis. His is an instrument all his own, to use as he sees fit, with art and elegance.

Life—

The audience fairly reveled in the opulence of Mr. Althouse's art. He is one of the most finished artists who ever sings in Bridgeport. His voice is perfectly placed and he is one of the few singers who knows how to sing a ballad. Particularly noticeable was the clearness of his diction whether the language was French or English. "Daffodil Gold" by Hodgson perhaps displayed the beauty of his art to the greatest degree for it is an exquisitely simple song which depends on the insight and finish of the singer's work for its appreciation. It was beautifully done.

Minneapolis-St. Paul, Nov. 29th-30th

Pioneer Press—

PAUL ALTHOUSE HAS SUNG NUMEROUS TIMES WITH THE MINNEAPOLIS ORCHESTRA BUT NEVER SO SUPREMELY WELL AS ON THIS OCCASION. Perhaps it was because of the numbers themselves: Florestan's aria from "Fidelio," and the incomparable "Adelaide." Still, one does not forget that the surpassing beauty of these things goes hand in hand with technical problems too serious for any but the thorough artist-musician to cope with, and the real triumph of the performance lay in the splendidly legitimate style and dignity with which Mr. Althouse invested them. The singing of "Adelaide," particularly, was accomplished with that combination of fine understanding AND GREAT VOCAL BEAUTY WHICH MAKES CERTAIN MUSICAL EXPERIENCES ALTOGETHER UNFORGETTABLE.

Journal—

"Adelaide," was so beautifully sung as to have to be repeated. Mr. Althouse's finest achievement, however, was his singing of Florestan's aria from "Fidelio." It seemed that Mr. Althouse realized the composer's intentions fully throughout, not least in the allegro, which he had to sing twice and which each time was done with the same frenzied conviction of exultation.

Tribune—

MR. ALTHOUSE SANG BOTH ARIAS SUPERBLY. His German diction was unusually fine and his magnificent upper tones rang like a trumpet through the auditorium. It must not be forgotten, however, that in pure lyric quality the voice of this vocalist has taken on new attractions. He apprehended the need of just this quality in the "Adelaide" and met it with a fine sense of proportion.

Wheeling, Nov. 22nd

Register—

PAUL ALTHOUSE UNDOUBTEDLY STANDS IN THE FRONT RANK OF OUR NATIVE TENORS. Mr. Althouse displayed the lyrical qualities of his voice to good advantage in his solo groups. The French songs were notable for delicate phrasing and good diction.

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The Cesar Franck Festival Concerts, The Hague and Amsterdam, December, 1922, Under Mengelberg.
Four Seasons, Het Resedentie Orkest, Scheveningen and The Hague, Holland; Conductors, Rhene-Baton, Dr. Henri Viotta, Dr. Peter Van Anrooy, Prof. Georg Schneevoigt.
Bluthner Orchestra Berlin; Conductor, Oskar Fried.
Bluthner Orchestra Berlin; Conductor, Adam Dolcyski.
Philharmonic Orchestra, Berlin; Conductor Dr. Heinz Unger.
Concerts Societe Royale D'Zoologie, Antwerp, Belgium, Conductor Alpaerts.
Konzert Voreeningen, Stockholm, Sweden; Conductors, Dr. Mattias Arnefeldt, Dr. Fritz Stiedry.
Vienna Tonkünstler Orchestra; Conductor, Oskar Fried.
Philharmonic Orchestra, Buda-Pest; Conductor Abranyi.
The Mannheim Orchestra, Mannheim.
Bremen Orchestra; Conductor, Prof. Wendell.

A FEW EXCERPTS FROM THE PRESS

Holland. The Cesar Franck Festival.

The ensemble between soloist and Mengelberg made a performance of striking beauty.—*Nieuws van den Dag*, Amsterdam, Dec. 8th, 1922.

ELEANOR SPENCER through clarity of presentation and great finesse gave a performance of masterly pianism.—*Allegem. Handelsblad*, Amsterdam, Dec. 9th, 1922.

The eminent pianist interpreted in ideal artistic ensemble with Mengelberg, the beautiful work. It was a masterly performance, the artist had many recalls.—*Avond Post*, The Hague, Dec. 9th, 1922 (H. de Groot).

Soloist and conductor scored a triumph for this very beautiful presentation.—*Nieuwe Rotterdamse Courant*, Rotterdam, Dec. 9th, 1922.

What a developed and full-blooded pianistic art is recognizable in ELEANOR SPENCER! All mechanism is subordinated and a joyous energy full of intellect and heart, enables the artist to solve the biggest artistic tasks. The audience was deservedly enthusiastic.—*Allgemeine Zeitung*, Berlin, Nov. 18th, 1922 (Rudolph Kastner).

ELEANOR SPENCER's gifts are in their ripest development and she sustains her reputation.—*Lokal Anzeiger*, Berlin, Nov. 24th, 1922.

I have long since not heard the Campanella (Paganni-Liszt) played with such masculine power and endurance especially in the trills, and I found it

very natural that the electrified audience demanded numerous encores. The great Brahms-Handel Variations, a work which is fitted to only the elect musically, was delivered, as well as Schumann's C Major Fantasie, in a style which justified her ambition and placed her on an artistically mature plane.—*Neues Acht Uhr Blatt*, Vienna, Nov. 17th, 1922 (Ludwig Karpath).

ELEANOR SPENCER is an artiste of superior musical gifts and technical excellence. She gave an exalted performance of Cesar Franck's Symphonie Variation.—*Pester Lloyd*, Budapest, Nov. 28th, 1922.

ELEANOR SPENCER is an artiste of the first rank and secured the success she merited.—*Nemzeti Uzag*, Budapest, Nov. 28th, 1922.

In the *Salle des Agricultures*, we were afforded a revelation of the talent of the charming young American pianist, MISS ELEANOR SPENCER, a talent informed with grace, charm and even power, with contrast in light and shade and truly extraordinary "finds" by way of piano sonority. Her gifts, in particular, were especially evident in Schumann's Fantasie.—*Le Petit Parisien*, Jan. 29th, 1923 (Ferdinand Le Borne).

ELEANOR SPENCER is a brilliant virtuoso. Her playing has power, temperament, rhythm and freedom, besides a pearly rapid scale and an unusual perfection in the use of the pedal.—*Mannheim General Anzeiger*, Mannheim, March 25th, 1923.

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Wilkes-Barre Choirs Win at Utica

Visitors Carry Off Two Principal Choral Awards in National Eisteddfod—Colgate Gains First Place in Collegiate Glee Club Contest—Church Choir Prize to Utica—Many Competitions for Children

UTICA, N. Y., Jan. 5.—Wilkes-Barre choirs, amid scenes of great enthusiasm, carried off the two chief choral prizes at the National Eisteddfod, held here this week at the State Armory, and won high praise from the judge, Dr. Daniel Protheroe. Sheldon Choir of Wilkes-Barre, won first prize of \$1,000, in the competition for full choirs, defeating the Utica Philharmonic; and first award of \$1,000 in the male chorus contest went to the Orpheus Society of Wilkes-Barre, which beat two other organizations, the Amsterdam and Haydn Societies.

James J. Davis, Secretary of Labor, was the principal speaker at the opening of the eisteddfod, and spoke of the important part played by Welshmen in establishing the foundations of liberty under the American Constitution. Incidentally, he said it was time that America atoned for its neglect of a Welshman, Robert Morris of Philadelphia, who placed his private fortune at the disposal of Washington in order that his army might be clothed and fed during the critical days of the Revolution.

This was the sixty-fifth year of the eisteddfod, and the first year in which it assumed a national character, under the presidency of R. Morris Williams. Naturally the choral contests excited chief interest. Dr. Protheroe described the winning choir, the Sheldons, as well-balanced, and singing with rich tonal color. He considered the male chorus competition as worthy of any national eisteddfod in the United States or Great Britain, and said the Orpheus Club, of which Gwilym Amos is conductor, stood out as the best in every way, tonally and artistically.

In the contest for collegiate glee clubs, on the first day of the eisteddfod, the judges, Dr. Protheroe and L. Powell Evans, gave first award of \$1,000 to

Colgate, with Columbia second, and Syracuse third. The ensemble singing of the winning club in Grieg's "Landsighting" and Granville Bantock's "Boots and Saddles" particularly impressed the adjudicators.

The competition for church choirs was one of the features of the second day. Bethany Church Choir of Utica, conducted by W. Christmas Jones, won first prize of \$150, from the only other organization competing, the Pencil Choir of Granville.

Only one choir, the Excelsior of Utica, led by Mrs. C. W. Hitchcock, appeared for the ladies' chorus contest, and was awarded the conditional prize of \$100.

Decide Solo Contests

Several of the leading solo contests were decided on the last night, New Year's Night, when 3500 persons were present. Inez Becker of Utica, won the soprano solo award. The prize for tenor solo went to D. J. Williams of New York, and that for bass solo to Samuel Davis of Plymouth, Pa.

There were many contests for children on the first and second mornings of the eisteddfod. Among these was one for children's choirs, won by the Excelsior Girls' Chorus of Utica, conducted by Emlyn Evans. Mrs. S. J. Evans led the "Husky Sailors," who gained first place in the action song contest.

Among the other winners were: Instrumental trio, Schubert's Serenade—Wilma and William H. Williams and Margaret Griffiths. Contralto solo—Dora Bard, Mount Vernon. Cycle of songs, "The Browning Lyrics"—Harry Morgan, West Pittston, Pa. Cycle of songs for women, "In Summertime"—Mrs. A. H. Lohman, Kingston, Pa. Baritone solo—Roland James, Schenectady. Piano solo—First prize divided between Mary Nightingale and Linda di Lorio.

HARRIET A. SHAW

TEACHER of the HARP



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Miss Harriet A. Shaw, distinguished harpist of Boston, has played during the summer in my concerts at "The Royal Belvedere," with much success. Miss Shaw produces a large tone, perfect technique, and has exquisite musical taste.
(Signed) A. Trenkler, Royal Music Director of the King of Saxony.

Dresden Nachrichten

Last evening's concert introduced to the Dresden public Miss Harriet A. Shaw, the harp virtuoso of Boston, educated in the distinguished school of Herr Carl Zeich. She showed a most painstaking cultivation of a clear scale, fine technique, and the knowledge and complete mastery of her instrument, which raises her to the rank of an artist. Miss Shaw was heartily applauded, and distinguished by many recalls and congratulations.

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MUSIC IN DENVER A FORCE IN CIVIC LIFE

Christmas Season Enlivened with Carols — Municipal Chorus Sings "Messiah"

By J. C. Wilcox

DENVER, Jan. 5.—The Denver Music Week Association, created originally to promote a one-week community music festival in May, is beginning to extend its functioning throughout the entire year. Last week 6000 carolers were sent throughout the city by the association to sing Christmas carols in all hospitals, orphanages, homes for the aged, prominent hotels, theaters, railroad stations and wherever "shut-in" or visitors to the

city were gathered. Practically all vocalists and choir and choral directors of the city co-operated heartily in this service. Late in the evening all caroling groups gathered at the civic center, which was made a veritable fairyland by elaborate Christmas decorations, and there sang in massed chorus several familiar carols under leadership of John C. Wilcox. A quartet of trumpets accompanied and words of the carols were projected on a screen.

Plans for the next Music Week festival in May are already being completed. "The Bohemian Girl" will have four performances under direction of John C. Kendel, supervisor of music in the Denver public schools.

The Denver Municipal Chorus, under leadership of Clarence Reynolds, gave the annual performance of "The Messiah" on Sunday afternoon, Dec. 30, before an audience of several thousand at

the City Auditorium. An orchestra of some forty players and the great organ, with Milton Givens at the console, supplied the accompaniment, and the competent soloists—all local—were Agnes Clark Glaister, soprano; Mrs. Lloyd C. Fulenwider, contralto; Elwin Smith, tenor, and Ben Henry Smith, basso. The performance on the whole was an improvement upon that of last year. This annual presentation of the famous oratorio is always free to the public and is one of the many musical opportunities provided by a city administration that regards music as a vital force in civic life.

Pavlova and her Ballet Russe appeared in three performances, under Oberfelder management, on Friday and Saturday, Dec. 28 and 29. Pavlova remains truly "the incomparable," and her company presented some new and gorgeous dance pantomime. Mr. Novikoff shared in solo dance honors.

At the fifth concert in the Robert Slack subscription series, the Ukrainian Chorus was presented to this public for

the first time, and its inimitable singing received the enthusiastic endorsement of a large audience. Again and again the chorus and its conductor, Alexander Koshetz, were obliged to acknowledge prolonged applause. The soloist, Mme. Oda Slobodskaja, sang arias and songs with dramatic feeling, and was heartily received.

Jeanne de Mare Appears in Boston

Jeanne de Mare, lecturer-pianist, scored a success in two recitals in Boston on Dec. 17 and 18, assisted by Greta Torpadie, soprano. The programs included solos by Miss De Mare comprising works of Satie, Prokofieff, Lord Berners, Ornstein and Poulenc, and songs by Stravinsky, Casella, Bliss, Goossens, Milhaud and Schönberg were sung by Miss Torpadie. Miss De Mare has gone to Chicago for three recitals this month, assisted by John Barclay, baritone, and Gavin Williamson, pianist.

IRENE PAVLOSKA

SOPRANO CHICAGO CIVIC OPERA COMPANY

"HANSEL AND GRETEL"

"MME. PAVLOSKA DELIGHTFUL IN ROLE OF HANSEL."—Glenn Dillard Gunn, Chicago Herald & Examiner, December 21, 1923.

"We must pay special homage to Irene Pavloska for her best offering of the season. She is a most delectable Hansel."—Herman Devries, Chicago Evening American, December 21, 1923.

"Pavloska's Hansel is one of the most agreeable things this useful member of the company has done."—Eugene Stinson, Chicago Daily Journal, December 21, 1923.

"PAVLOSKA SCORES AS HANSEL"

"First honors must go to Irene Pavloska, who is probably the best Hansel ever heard in this country. The present reviewer has heard this role sung by artists of world-wide fame but never has he seen a performance in which the interpreter of the role got so completely into its spirit as did Miss Pavloska. Miss Pavloska overlooked nothing in her interpretation of the role. This part, too, emphasizes in no small way the versatility of Irene Pavloska as a singing-actor."—Paul Martin, Chicago Journal of Commerce, December 10, 1923.

"ROMEO AND JULIET"

"Irene Pavloska sang in fine spirit, her voice being splendid and her interpretation marked by an intelligence that gave the life. She was likewise the recipient of applause that shows how truly appreciated is this artist by Chicago opera patrons."—Paul Martin, Chicago Journal of Commerce, November 23, 1923.

"Mme. Pavloska found the opportunities that fell to her lot in this opera more grateful than the familiar aria she always sings so brilliantly in 'Faust.'"—Glenn Dillard Gunn, Chicago Herald & Examiner, November 23, 1923.

"It is pleasant to recall the first-class way that Irene Pavloska sang Stephano's mocking ditty."—Edward Moore, Chicago Daily Tribune, November 23, 1923.

"LAKME"

"Irene Pavloska, whose richness of voice and whose ability as an actress make her one of the most valuable artists of the Chicago Opera Company, had an excellent part as Mallika. This role endows it with a vocal grace that is especially charming."—Paul Martin, Chicago Journal of Commerce, December 4, 1923.

"The public discovered a great admiration for the song of Baklanoff. I am certain, also, that they liked Mme. Pavloska's warm mezzo in the duet of the first act."—Glenn Dillard Gunn, Chicago Herald & Examiner, December 4, 1923.

"Miss Pavloska sang beautifully."—Paul Martin, Chicago Journal of Commerce, December 17, 1923.

"MARTHA"

"Irene Pavloska as Nancy covered herself with glory. She displayed luscious warmth of tone and in her hands, Nancy becomes a role of prime importance."—Paul Martin, Chicago Journal of Commerce, December 10, 1923.

"She was very attractive and amusing and sang with exuberant vivacity."—Herman Devries, Chicago Evening American, December 10, 1923.

"Irene Pavloska gave the second first-class performance in two days when she sang Nancy in 'Martha' yesterday afternoon."—Edward Moore, Chicago Daily Tribune, December 10, 1923.

"SNOW MAIDEN"

"The Coupava was again sung and acted by Irene Pavloska, who played it in sprightly manner."—Maurice Rosenfeld, Chicago Daily News, November 21, 1923.

"Irene Pavloska was excellent as Coupava."—Edward Moore, Chicago Daily Tribune, November 21, 1923.

"Her voice was excellent—She displayed unusual range and she handled the difficult staccato passages with a surety born of true musician-ship."—Paul Martin, Chicago Journal of Commerce, November 21, 1923.

"Miss Pavloska by splendid singing and acting gave an importance to Coupava that aroused great admiration among her auditors."—Paul Martin, Chicago Journal of Commerce, November 30, 1923.



Photo by James Harges Connelly

SEVENTH SEASON—CHICAGO CIVIC OPERA COMPANY

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4832 Dorchester Avenue, Chicago

Her clear, youthful voice rang out with clarion clearness, absolutely unforced, with no sign of an applied technique. She reached a fine climax in the last Beethoven song, "Die Ehre Gottes." She was completely carried away by the nobility of the music and the text. Beethoven himself would have been moved by this tour de force.

New York Evening Post, Oct. 30, 1923

Her voice is remarkable for its resonance and power. Seldom is so brilliant an organ so pure and true and rich in tone throughout its range. She was obliged to appear repeatedly to acknowledge the storm of applause as well as to receive the small flower garden which went over the footlights.

Philadelphia Record, Dec. 14, 1923

She dominated her orchestral accompaniment and displayed all the pyrotechnics of her voice, the trills and runs and bursts of high notes, and yet it was in the mezza voce that tenderness and tonal sweetness and beauty were exhibited in the greatest degree. There is no mistaking her ideal purity of style.

Washington Post, Dec. 12, 1923

We felt shouts in the air, but the Symphony audiences are unusually well bred, and all they did was to recall her again and again. It was all so unexpected—this brand-new singer with this gorgeous voice, already ripely mature in tone and with an inexhaustible top range. It never occurs to one to analyze her voice; one simply sits back gratefully and exclaims: "At last! Here is a voice!" And she has rare intelligence besides.

Baltimore American, Dec. 13, 1923

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AMELITA GALLI-CURCI Says

October 16, 1923.

Mr. William Mac Phail,
Mac Phail School of Music,
Minneapolis, Minn.

Dear Mr. Mac Phail:

I am much interested to learn that Frantz Proschowsky will teach a master class at the Mac Phail School of Music next June. I first met Mr. Proschowsky through Josef Lhevinne, the pianist, and read a book of his, then in M.S., entitled *The Way to Sing*. I found that his ideas were so nearly my own that I became interested in him to the extent of inviting him to be my "critic" and advisor. I found him to possess the keenest ear I have ever encountered and an exact and thorough knowledge of the precious art of bel canto. He revealed to me new beauties in my own voice and I do not hesitate to say that his understanding of the voice is so thorough and his elucidation given with such definite simplicity that his is the finest vocal understanding of which I have knowledge.

Believe me,

Sincerely yours,

(Signed) A. Galli-Curci.

"The Way to Sing"—by Frantz Proschowsky

Published by C. C. BIRCHARD & CO.
Boston Mass.

CLASSICAL PROGRAM THRILLS IN DETROIT

Gabrilowitsch Impresses with
Bach Suite and Beethoven's
Ninth Symphony

By Mabel McDonough Furney

DETROIT, Jan. 5.—At the concerts of Dec. 26 and 27, Ossip Gabrilowitsch and the Detroit Symphony provided one of the artistic thrills of the season. The program contained only two compositions, but each vied with the other for first honors. The opening number was a Bach Suite, edited by Gustav Mahler, which Mr. Gabrilowitsch conducted from the piano. His piano obbligato was a model of scholarly interpretation, technical facility and tonal beauty, and his conducting from the instrument was as effective and productive of results as from the platform. The orchestra responded admirably and forcibly demonstrated the rapidity with which it is forging ahead.

Beethoven's Ninth Symphony occupied the latter half of the program, and its performance was even more impressive than that of last year. The orchestral movements were notable for the dramatic force and musicianly polish which always characterizes Mr. Gabrilowitsch's Beethoven, and the choral movement was one of beauty. Ruth Rodgers, Mabel Beddoe, Charles Stratton and Walter Greene were the soloists and acquitted themselves creditably. Victor Kolar has achieved excellent results with the Detroit Symphony Choir, and this group of volunteer singers was accorded an inspiring reception.

Victor Kolar's request program on Sunday afternoon, Dec. 30, drew a good sized audience and a vast deal of applause. The "Danse Macabre" of Saint-Saëns received the largest number of votes and accordingly aroused the keenest enthusiasm. Tchaikovsky's "Nut-Cracker" Suite had a cordial reception both because of its own popularity and the crisp, delicate manner in which Mr. Kolar performs it. The program opened with the Coronation March from "Le Prophète" and closed with the "Tannhäuser" Overture, intervening numbers being Grainger's "Colonial Song," Liszt's "Les Préludes," and the Overture to Weber's "Oberon."

LEMARE IN FITCHBURG

Plans Australian Tour After Other Recitals Near Boston

PORTLAND, ME., Jan. 5.—Edwin H. Lemare, Portland's municipal organist for the last two years, made his last appearance before the local public at an organ recital in City Hall Auditorium on Dec. 30. Mr. Lemare, with his family, plans to leave Portland early next week.

"The present Music Commission fails to take cognizance of the strictly specified conditions regarding my duties here and under which I was induced to come to Portland," Mr. Lemare said when asked by MUSICAL AMERICA's correspondent for a statement concerning the termination of his services in this city.

Regarding his future plans, Mr. Lemare said that he is booked to give a number of recitals in the vicinity of Boston, including ten consecutive Sunday recitals in Fitchburg, pending another extensive Australian and New Zealand tour, which he cancelled two years ago for the purpose of accepting the position here.

ANNIE J. O'BRIEN.

May Peterson Sings in Marshfield, Wis.

MARSHFIELD, WIS., Jan. 5.—May Peterson, soprano, of the Metropolitan Opera Company, was recently heard in recital at the Adler Theater. Miss Peterson received a most cordial welcome and was conspicuously successful in the "Norwegian Echo Song" and in a group of Negro spirituals. Miss Peterson had to concede eleven extras, including Farley's "Night Wind," Brahms' "Wiegenlied" and "The Last Rose of Summer." The program admirably disclosed the beautiful quality of her voice.

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is in a fair way to become one of the celebrated poets of the piano with his sound sense of rhythm and melody and his splendid technical equipment.

A most romantic young artist!

Boston Advertiser, Nov. 3, 1923.

is endowed with exceptional musical gifts. He has a variety of tone which he judiciously grades, and a healthy absence of sentimentality. His octave work is electrifying in speed control and dynamic effects.

Cincinnati Enquirer, Nov. 24, 1923.



NIKISCH NIKISCH

gave a beautiful performance of the Beethoven C minor concerto replete with well studied detail. The great Reinecke cadenza of the first movement was made one of the special points of achievement while the serene and lovely largo was sung forth in melodious song.

Minneapolis Journal, Dec. 8, 1923.

shone luminously as the star of the Philharmonic Society evening concert at Carnegie Hall, where he played the Tschaiakowsky B flat Piano concerto in a manner that made the most of its piquant and passionate music.

New York American, Nov. 29, 1923.

On account of his European engagements, Mitja Nikisch will be available here next season for a limited period.

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PIANISTS DOMINATE WEEK IN BOSTON

Paderewski and Hutcheson
Give Recitals—Marguerite
Morgan with People's
Symphony

By Henry Levine

BOSTON, Jan. 7.—The People's Symphony gave its eighth concert at the St. James Theater on Sunday afternoon, Dec. 30. Mr. Mollenhauer and his men gave well-balanced and colorful performances of the Overture to Wagner's "Flying Dutchman," MacDowell's "In-

dian Suite" and Chabrier's Rhapsodie, "España." The soloist was Marguerite Morgan, a highly accomplished young pianist and pupil of Hans Ebell. In Saint-Saëns' Concerto No. 4, in C Minor, she displayed a finely developed technique and gave strong evidence of individuality and musicianship in her well-conceived interpretation.

Mr. Paderewski gave his second recital in Symphony Hall on Sunday afternoon, Dec. 30. His program was somewhat lighter than his previous one, though it was not wanting in such war-horses as Brahms' Variations on a theme by Paganini and Liszt's colossal transcription of airs from Mozart's "Don Juan." In moments of genuine inspiration, Mr. Paderewski achieved unapproachable beauty and eloquence.

Ernest Hutcheson, pianist, played at Jordan Hall on Saturday afternoon, Jan. 5. Of interest on his program were

MacDowell's "Keltic" Sonata, a group of his own compositions and a transcription of the Scherzo from Mendelssohn's "Midsummer Night's Dream." Mr. Hutcheson played with his characteristic lucidity and correctness, with crisp technique and clear-cut rhythm. His interpretations were marked by sanity of style and by well-tempered balance and proportion.

OPERAS LISTED FOR BOSTON

Chicagoans to Begin Two Weeks' Season
on Jan. 28 with "L'Africana"

The Boston-Chicago Opera Association has announced its repertoire for the two weeks' season which is to begin on Monday evening, Jan. 28, at the Boston Opera House. The guarantee fund has been fully subscribed by many noted Bostonians.

Meyerbeer's "L'Africana" will open the season. The remainder of the first week's schedule is as follows: Tuesday, "Louise"; Wednesday matinee, "Snegurotchka"; Wednesday evening, "Barbiere di Siviglia"; Thursday, "Siegfried"; Friday, "Carmen"; Saturday matinee, "Boris Godounoff"; Saturday evening, "Faust."

The schedule for the second week, beginning on Monday evening, Feb. 4, with "Mefistofele," continues with "Snegurotchka," Tuesday; "Traviata," Wednesday matinee; "Carmen," Wednesday evening; "Boris Godounoff," Thursday; "Manon," Friday; "Jongleur de Notre Dame" and "Il Maestro di Cappella," Saturday matinee; and "Otello," Saturday evening. H. L.

APPLAUD GALLO COMPANIES

Singers Greeted by Sold-out Houses in
Many Cities on Tour

Reports from the various cities in which the San Carlo Opera Companies have appeared this season describe the successes of the two organizations which Mr. Gallo has on tour. In a recent season in Pittsburgh, ten operas were given in a week and many were turned away at each performance. In Detroit, all performances, except one matinee, were sold out and hundreds were unable to hear the performances of "Butterfly" and "Rigoletto", and in Philadelphia, where the company played for two weeks, houses were sold out a week before the opening night. The company is now on the Pacific Coast, where it has been extremely popular for several years. It will begin a two weeks' engagement in San Francisco on Jan. 21, followed by an engagement of the same length in Los Angeles, presenting fourteen or fifteen operas in each city.

This is the first season that Mr. Gallo has put a second full-sized company in the field, and its success in the many cities in which it has appeared has more than justified his decision. The united companies have a repertoire of more than twenty operas, with elaborate equipments of scenery, costumes and accessories.

MUNICIPAL CONCERT ROUSES CLEVELAND

Orchestra and Four Singers
from Metropolitan Opera
End Series Brilliantly

By Florence M. Barhyte

CLEVELAND, Jan. 5.—The final concert in the Municipal Course was given in Public Hall, on Dec. 30, by the Cleveland Orchestra, Nikolai Sokoloff conducting, and a quartet of singers from the Metropolitan Opera Company, namely: Frances Alda, soprano; Merle Alcock, contralto; Rafaelo Diaz, tenor, and Lawrence Tibbett, baritone. They were enthusiastically received in solo and ensemble numbers and their cooperation with the orchestra in a delightful program made a brilliant climax to this successful concert course.

The orchestra program included Sibelius' "Finlandia," Strauss' "Blue Danube" Waltz, and the Prelude to the Third Act of "Lohengrin," as well as beautifully played accompaniments to a "Faust" Trio and the "Rigoletto" Quartet, and to Mme. Alda's arias from "Tosca" and "Madama Butterfly."


A popular program was presented by Mr. Sokoloff, with Renée Chemet, violinist, as soloist, at the Cleveland Orchestra's third "Promenade Concert," given in Masonic Hall on Friday evening, Jan. 4. Mme. Chemet and the orchestra gave a beautiful performance of Lalo's "Symphonie Espagnole," and she also played a Chopin Nocturne, a Slavonic Dance by Dvorak and a Mozart Rondo, to excellent accompaniments by Arthur Shepherd, assistant conductor of the orchestra. Mme. Chemet won immediate favor with the audience and was called upon for several encores.

MITJA NIKISCH IS SOLOIST WITH STOKOWSKI FORCES

Pianist Plays Early Brahms Concerto in
Well-Balanced Program by Philadelphia Orchestra

PHILADELPHIA, Jan. 7.—The Philadelphia Orchestra, under Leopold Stokowski, submitted an admirably balanced program at the concerts of Friday afternoon and Saturday evening of last week in the Academy of Music. Beethoven's "Coriolan" Overture was the opening number. Finely contrasting pieces were Debussy's Nocturnes, "Nuages" and "Fêtes" and the "Dance of the Seven Veils," from Strauss' "Salome," all three striking expositions of the note of modernism in music in the days when poetic appeal still held priority over mere willful eccentricity.

The soloist was Mitja Nikisch, pianist, who was heard in the early Brahms Concerto in D Minor, a work which furnishes magnificent opportunities for the orchestra as well as the solo instrument. The majestic opening movement was read with impressive feeling, the suggestion of threnody was successfully attained in the beautiful Adagio, while the concluding rondo was given with brilliancy and verve. H. T. CRAVEN.



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FELIX SALMOND

'CELLIST

"One of those who is able to make his instrument sing."—Bklyn. Eagle, Nov. 14, 1923.

A few enthusiastic comments on his recent New York recital

Mr. Salmond made his performance of absorbing interest by the fine artistic quality of his playing and the intensity of his emotional expression.

—New York Times, Nov. 14, 1923.

He is of the elect among virtuosi.

—New York World, Nov. 14, 1923.

Mr. Salmond is in the front rank of cellists.

—New York Tribune, Nov. 14, 1923.

Mr. Salmond's performance gave unalloyed delight.

—New York Mail, Nov. 14, 1923.

Mr. Salmond needs no long recommendation here. New Yorkers know his bow and strings for the remarkably fine tone which they conspire to give off, and for the poetic feeling passing down into them through capable and always sensitive fingers.

—New York Sun & Globe, Nov. 14, 1923.

Available in joint recitals
with Ernest Hutcheson, pianist



SASCHA JACOBSEN

"Real musicians are born, of course, but they do not have to be imported, nor, if they must be made, need they be abroad. There is a younger school of American violinists who prove the point to American audiences with beautiful conviction; and of these it is probable that Sascha Jacobsen is an acknowledged leader.

—New York Evening Sun.

Recent Comments

Mr. Jacobsen is a noteworthy violinist.

—New York Tribune, Oct. 28, 1923.

This artist has gained a high place among young American players.

—New York Herald, Oct. 28, 1923.

Among young American players he proved again his right to popular consideration.

—New York Sun & Globe, Oct. 28, 1923.

Verve characterized the entire performance. Mr. Jacobsen possesses the assurance and dash of youth.

—New York Leader, Oct. 29, 1923.

His chief claim to the position he has gained is a beautifully pure tone and precision in delivery.

—New York Telegraph, Oct. 28, 1923.

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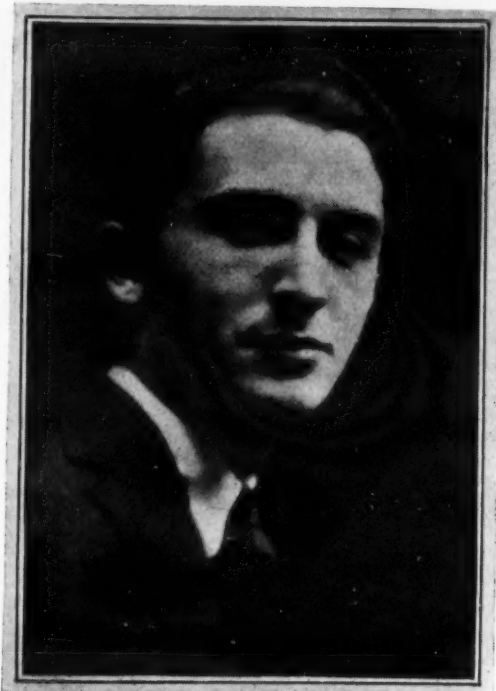
Conductors Should Not Be Debarred by Youth, Says Vladimir Golschmann

VVLADIMIR GOLSCHMANN, who has the distinction of being the youngest orchestral conductor in Paris, is now in this country with the Ballet Suedois. Mr. Golschmann is firmly of the opinion that it is not necessary to wait until you are well along in years before you are capable of leading an orchestra, and he has proved his belief by the success of his organization in Paris.

"I always wanted to conduct," said Mr. Golschmann, "and in order to prepare myself for it, I began playing in large orchestras when I was fifteen. So, when my chance came, I had ten years of practical experience behind me, and let me say that I consider this invaluable if not absolutely essential for the conductor. Working in an orchestra you get at the innumerable rehearsals a clarity of viewpoint upon great master-works that you simply cannot acquire by playing over a score or hearing a finished performance.

"Then, too, if you are able to show a man playing under you exactly how you want a thing done, he realizes you know your job and he has, consequently, far more confidence in you. People will listen with interest to a young violinist, a young pianist or a young singer, so why not to a young conductor? If you have the talent for conducting, what does your age matter? Of course, with mature experience one improves just as any other performing artist does, so why assume that because a man is young he cannot conduct?

"My opportunity to have an orchestra of my own came as a stroke of luck. I was visiting Mr. Verley, a prominent chemical engineer who is an excellent amateur musician, and I played an orchestral score of his on the piano. He asked me how I was able to read an



Vladimir Golschmann

orchestral score with such ease, and I told him that I had always wanted to be a conductor. He decided he'd give me an orchestra to play with, and thus the Concerts Golschmann were established.

Plays Prize Works

"The symphony concerts in Paris are given on Sundays, you know, so I had mine on Saturdays, and was able thus to take my pick from the other organizations. I had a band of about forty men and we gave antique works which were written for small orchestras. The

results were so satisfactory that Mr. Verley decided to give two cash prizes for works of the sort. The committee consisted of Stravinsky, Roussel, Bertelin, Blair Fairchild and Mr. Verley, and the numbers were to be an orchestral work and a song with orchestral accompaniment. A piano reduction of each piece had to be sent in with the orchestral score, and out of the lot, which were played over on the piano for the committee, four were chosen to be played at one concert, and the audience was asked to designate on slips of paper their preference in each class. These slips were collected and counted at the end of the concert. The orchestral prize was won by Honegger's 'Pastorale d'Eté,' and the song prize by Stan Golestan, the Rumanian composer, with 'La Hora,' a Rumanian song. Both of these, and especially the former, have been widely used on symphony programs.

"I dislike, however, being considered a specialist, so the second year I gave first a concert with a large orchestra, doing major works, and then a concert with a small one. I have been offered many smaller pieces by the younger and ultra-modern composers, but, as I said, I do not wish to be considered a specialist. I have, however, given a number of first performances of new works—eighteen, as a matter of fact, in six concerts—and most of these pieces have had wide popularity with other conductors.

"I do not think a conductor has any right to specialize. If he is not able to play all classes of music equally well, he fails as a conductor by just that much.

"In other fields of conducting, I was with the Diaghileff Ballet Russe at the Théâtre des Champs Elysées in Paris, and now I am here with the Ballet Suedois. What I shall do next I do not know. There is always a place for me in Paris, but I like America very much."

JOHN ALAN HAUGHTON.

Leginska to Play in Chamber Music Programs on Coast

Ethel Leginska, pianist and composer, will be heard in several programs of

chamber music before sailing for Europe in March to fulfill engagements in England and on the Continent. She will play with the San Francisco Chamber Music Society on Jan. 29, presenting a trio for flute, 'cello and piano by Weber and a piano quintet by Nandor Zsolt. She will assist the New York String Quartet in a performance of César Franck's Piano Quintet in Aeolian Hall, New York, on Feb. 28, at which time her Four Poems for String Quartet will have their first hearing in America. The Boston Symphony will give Mme. Leginska's Two Poems After Tagore for Orchestra their first hearing in a pair of concerts on Feb. 29 and March 1.

Mischa Elman's concert schedule for the season has been completely filled and his manager, Max Endicoff, is now considering plans for next season, when Mr. Elman will again make a coast-to-coast tour.



Thuel Burnham

Pianist

A few press appreciations from November concert tour.

"Here was a genius of the greatest power. He was at the pinnacle of his tremendous virtuosity in the Chopin group."—Bloomfield Republican.

"He is a finished artist and was so well received that he had to give many encores."—Trenton Evening Times.

"He maintained, if not surpassed, the high standard of performance which he established last year. We hope that his recitals become an annual event."—Birmingham Cricket.

"He possesses facile technique, gigantic power and purity of tone. Here was true music, with all its grandeur and subtlest meanings."—Ottumwa Daily Courier.

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Evening. High, G; Low, F.....	.60
Ho! Mr. Piper. High, F; Low, D.....	.60
In Autumn. High, Fm; Low, Dm.....	.60
Life. High, F; Med., Eb; Low, C.....	.60
The Lord Is My Shepherd (Sacred). High, F; Low, C.....	.60
Nocturne. High, Eb; Med., Db; Low, E.....	.60
Nursery Rhymes. High, G; Low, Eb.....	.60
Pastorale. High, G; Low, E.....	.60
A Picture. High, Gb; Low, Eb.....	.60
Rain. High, Eb; Low, C.....	.60
The Two Magicians. High, A; Low, F.....	1.00

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MARY FABIAN

SOPRANO

SCORES AS "GRETEL" IN "HANSEL AND GRETEL" IN HER DEBUT DECEMBER 8, 1923, WITH CHICAGO CIVIC OPERA COMPANY

"Finer enunciation of English words, finer diction and phrasing or finer shading has not been heard by this writer in many a day and for proof of this it was only necessary to note the reaction of the audience. Every word was understood and there was no need for guess work. The Chicago Civic Opera Company has an excellent little artist in Mary Fabian. She has a soprano voice of excellent quality and surprising volume, and she handles it with intelligence. She was ideal as Gretel and she gave the part a touch that was delightfully naive."—Paul Martin, Chicago Journal of Commerce, December 10, 1923.

"Mary Fabian, intelligent young American artist, was a very pleasing Gretel, winsome and appealing."—Herman Devries, Chicago Evening American, December 10, 1923.

"Mary Fabian repeated her excellent portrayal of Gretel."

—Herman Devries, Chicago Evening American, December 21, 1923.

"Mary Fabian makes a darling Gretel, and in her hands the part has, besides much gayety and humor, unbelievable youth."—Eugene Stinson, Chicago Daily Journal, December 21, 1923.

"Mary Fabian disclosed a well-schooled soprano voice and knew how to act."—Maurice Rosenfeld, Chicago Daily News, December 10, 1923.

"MARY FABIAN AS GRETEL ALTOGETHER DELIGHTFUL IN THE TITLE ROLE."—Herald and Examiner, December 21, 1923.



Photo by Underwood & Underwood
Mary Fabian as Gretel

ADDRESS AUDITORIUM THEATRE—CHICAGO

ARTHUR
SHATTUCK
IN ENGLAND

A Review from
The Manchester Guardian

THE MANCHESTER DAILY GUARDIAN of Manchester, England, is one of the admittedly great daily newspapers of the world. Its music reviewing is performed by distinguished chroniclers, and the standard, long established, is upon the highest plane. The following review of the first Manchester appearance of the American pianist, Arthur Shattuck, is a tribute—in both the substance of the review and the lengthy consideration given this artist.



Personal representative
MARGARET RICE
414 MILWAUKEE STREET
MILWAUKEE
WISCONSIN

ARTISTS VISIT NEW HAVEN

December Brings Many Concerts to University Town

NEW HAVEN, CONN., Jan. 5.—The month of December brought many concerts and recitals of outstanding interest. The New Haven Symphony gave the first concert of its thirtieth season in Woolsey Hall on Dec. 4. In memory of the late Professor Isidore Troostwyk, former concertmaster of the orchestra and member of the Yale School of Music faculty, Dean Smith chose to play Beethoven's "Eroica" Symphony. The soloist was Carolina Lazzari, contralto.

The second recital of the Whiting series was given by Arthur Whiting in Sprague Memorial Hall.

The first of three concerts in the sixth series of Albert Arnold Sprague Chamber Concerts, arranged by the School of Music and given through the generosity of Elizabeth S. Coolidge, was a sonata recital by Myra Hess, piano, and Lionel Tertis, viola, in Sprague Memorial Hall on Friday evening, Dec. 7.

The last of a series of four organ recitals by Prof. Harry B. Jepson, was given on the Newberry Organ in Woolsey Hall on Dec. 10.

Hugo Kortschak, violinist and instructor in the Yale School of Music, gave his first recital in this city on Wednesday evening, Dec. 12, in Sprague Hall. Josef Adler was at the piano. Mr. Kortschak played admirably works by Locatelli, Reger, Chaussou and Lalo.

Lorraine Wyman, in Sprague Hall, Dec. 13, was heard in an interesting song recital.

Frieda Hempel, soprano, gave a "Jenny Lind" concert in Woolsey Hall on Thursday evening, Dec. 20.

The annual Phi Beta Kappa lecture and Christmas carol concert was given in Battell Chapel on Dec. 17.

ARTHUR TROOSTWYK.

Leslie Hodgson Heard in Recital in Stamford, Conn.

STAMFORD, CONN., Jan. 5.—Leslie Hodgson, pianist, was soloist recently at a recital before the Woman's Club. Mr. Hodgson played MacDowell's "Keltic Sonata" and works by Chopin, Dohnanyi, Griffes and Liszt, displaying excellent technique and fine musicianship throughout his program. His audience, which was unusually large, was most enthusiastic throughout the recital.

J. W. COCHRAN.

Cecil Arden, mezzo-soprano, will give a recital in Passaic, N. J., under the auspices of the Teachers' Association, on Jan. 18.

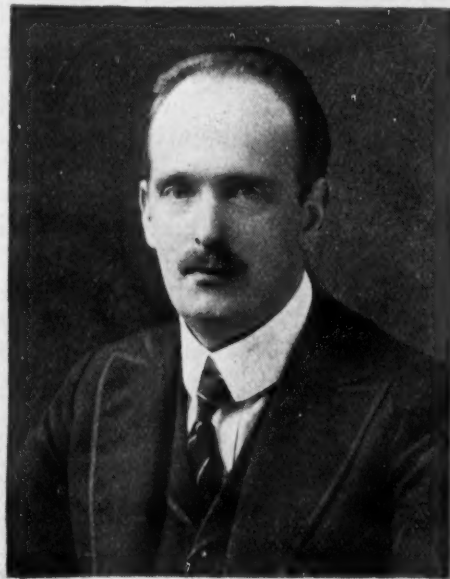
Too Much Method Hampers Work of Singing Teachers, Declares Quirke

SINGING TEACHERS are laboring under the weight of too much method in the opinion of Conal O'C. Quirke, New York vocal instructor. Mr. Quirke does not believe that the best results can be obtained by the application of a hard and fast rule to all pupils. What is needed, he says, is a guiding principle, an understanding of what a beautiful tone is and how it is produced in normal circumstances. It is the task of the teacher, he declares, to establish a normal condition in the mind and body of the pupil so that a natural quality of tone will result.

"The personality and the mental and vocal condition of the pupil should be the teacher's sole guide in adapting his teaching methods to fit the particular instance. No two pupils are alike, so it is folly to expect like results from an inelastic method. What is needed is a principle of singing and a cultivated taste in the matter of tone. I learned these from Enrico Delle Sedie in Paris, who was the teacher of Bonci's master, but my success as a teacher has come through my ability to apply what is needed in each individual instance. Every pupil is a closed book when he comes for his first lesson. I first try to open the book, and then when it is open, I try to read it. Whatever I think he needs, I endeavor to give it to him and try to draw out the artistic possibilities which are within him.

"The greatest fallacy in the teaching of singing is the idea that the voice must be supported by the breath. If it were supported it would be fixed and without flexibility. Remember that word, flexibility, for it is a very important word in the teacher's vocabulary. Natural breathing depends largely upon a natural and easy position of the body. Let the singer stand erect, with his weight balanced on the balls of his feet, and his breathing will generally take care of itself. The manner of breathing has a direct bearing on the quality and quantity of tone."

Mr. Quirke had an interesting and varied career before locating in New York four years ago as a teacher of voice. He was born in England and there received his first musical instruc-



Conal O'C. Quirke of New York, Vocal Teacher

tion in piano and violin. When he was ten years old he played both instruments at a concert, and, at twelve, conducted an orchestra and won a prize for violin playing. After his vocal studies in Paris he appeared in many concerts and was later one of the conductors at Covent Garden. He assisted in the London production of "The Miracle" under Max Reinhardt. Since then he has toured South America and Mexico as assistant conductor to Pavlowa and has also appeared with other artists in both North and South America.

Among the pupils who give credit to Mr. Quirke for their vocal progress are Milo Miloradovich, soprano; Robert Rhodes, tenor, now appearing with the "Blossom Time" company, and Josephine Caka, Bohemian soprano, who was heard recently in a Czech version of "The Yankee Princess."

H. C.

Helen Bock, pianist, will give her first recital in Toledo, Ohio, on Jan. 29.

Bruce Simonds, pianist, made his second appearance of the season in Cleveland on Jan. 6, and will be heard in recital in New Haven, Conn., on Jan. 25.

APPLETON HEARS VISITORS

Community Series Brings Distinguished Artists to Wisconsin City

APPLETON, WIS., Jan. 5.—The first number of the Community Artist Series was a song recital by Louis Graveure. This was his second appearance in Appleton in a year and he deepened the impression made on his previous visit. The large audience was charmed by his excellent program, musical style and magnificent voice.

The second concert of the Community Artist Series was given by the Chicago Symphony, under the baton of Frederick Stock. A sold-out house greeted the orchestra and thoroughly enjoyed the excellence of the program, which included Tchaikovsky's "Pathétique" Symphony, Rimsky-Korsakoff's Spanish Capriccio, Debussy's "Afternoon of a Faun" and the Prelude to the "Mastersingers."

The San Carlo Opera Company, in the Lawrence Auditorium on Dec. 20, delighted the music-lovers of the community with an excellent performance of "Madama Butterfly," Anna Fitzu achieving a genuine success in the title rôle.

Philharmonic Quartet to Make Début

The Philharmonic String Quartet, organized last season, will make its first public appearance in the first of two subscription concerts in Aeolian Hall on the evening of Jan. 14. Quartets by Schumann and Beethoven and Pierné's Quintet, Op. 41, in which the players will have the assistance of Elly Ney, pianist, will compose the program. The members of the quartet are Scipione Guidi, first violinist; Arthur Lichstein, second violinist; Louis E. Barzin, viola player, and Oswaldo Mazzucchi, cellist.

Mengelberg Returning to New York

Willem Mengelberg, conductor of the New York Philharmonic, will sail for this country on the Rotterdam on Jan. 16, arriving in time to lead the orchestra in the first concert of the last half of the season in Carnegie Hall on the evening of Jan. 29. Mr. Mengelberg has fully recovered from his illness of last fall and was scheduled to take part in a Strauss festival before leaving Holland for the United States. Besides conducting the Philharmonic in its New York concerts, he will lead the organization in its out-of-town concerts in Philadelphia, Boston, Lancaster and Pittsburgh.

Inga Orner Sings in Wilmington

Among the recent appearances of Inga Orner, soprano, was a recital at the home of Alfred I. DuPont in Wilmington, Del., on New Year's Day. Miss Orner gave a program that included songs by Hahn, Gretchaninoff, Martini, Massenet, Gounod, Cottenet, Taylor, Rimsky-Korsakoff and Hausman and also several operatic arias. She earned much success and had to respond to many encores.

Philharmonic to Assist Culbertson

Sascha Culbertson, violinist, who has not been heard publicly for several years, will return to the New York concert stage in a Carnegie Hall concert on the evening of Jan. 16. Mr. Culbertson will have the assistance of an orchestra composed of members of the New York Philharmonic under Willem Van Hoogstraten, in the Tchaikovsky Concerto and Paganini's Concerto in D. He will also play two unaccompanied movements from Bach's A Minor Sonata.

Denishawns in Indianapolis

INDIANAPOLIS, Jan. 5.—A program rather unusual in character was given by Ruth St. Denis, Ted Shawn and the Denishawn Dancers in a series of ballets and divertissements on Thursday afternoon, Dec. 27, at the Murat Theater. Miss St. Denis, as an exponent of eurythmics, proved fascinating in graceful motion, especially so in the "Legend of the Peacock." The music was provided by an instrumental quartet.

PAULINE SCHELLSCHMIDT.

ANNA HAMLIN

IN CHICAGO RECITAL

Chicago Recital Notices

EDWARD MOORE—*Chicago Tribune*.

ANNA HAMLIN PLEASURES IN RECITAL DEBUT

Miss Hamlin made her entrance upon the professional stage at the Playhouse. She is a soprano, and apparently one who has studied industriously. Opening a program with a group of songs by Mozart, Gluck and Handel is not to be classified as child's play, for nothing but legitimate singing will suffice. Miss Hamlin continued her program with a group of lieder, followed them with some French songs and concluded with some English and a Strauss waltz song. Her audience was large and well pleased.

GLENN DILLARD GUNN—*Chicago Herald-Examiner*

Anna Hamlin, daughter of a great artist, took her first steps in the path that made her father famous in a recital in the Playhouse. A fragile voice of much charm, well-schooled and with genuinely sympathetic quality evoked generous applause from a numerous audience.

KARLETON HACKETT—*Chicago Evening Post*.

Miss Hamlin has a light voice which is flexible and with special facility in the upper register. The Chopin "L'Oiselet" showed her to excellent advantage and she sang it so to the satisfaction of the audience that it had to be repeated.

EUGENE STINSON—*Daily Journal*

She sang with a voice of refreshing quality at its top, and with much well-applied taste.

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Published Every Saturday at 501 Fifth Ave., New York
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 JOHN C. FREUND, President; DELBERT L. LOOMIS,
 Vice-President; MILTON WEIL, Treasurer; JOHN F.
 MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

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For the United States, per annum.....	\$4.00
For Canada	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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 MUSICAL AMERICA.

NEW YORK, JANUARY 12, 1924

LIFT UP YOUR VOICES!

OF the many topics discussed at the forty-fifth annual convention of the Music Teachers' National Association, held in Pittsburgh, none was more important than that of the projected National Conservatory of Music. Since the proposal was first made, opinion in favor of it has been growing, and demands for it have been heard with increasing emphasis in the national capital. The introduction of the subject at the convention of music teachers was timely indeed, in view of the present move to sound the opinion of Congress on the conservatory idea.

It is a little surprising to find, in the report of the Pittsburgh meeting, the statement that teachers and their organizations throughout the country have been rather lukewarm concerning the project. Such a charge is contained in the remarks of J. Lawrence Erb, the chairman of the association's special committee on the conservatory. Perhaps the prospects of realizing the idea have seemed a little remote to some teachers, but these may take heart, for progress is being made.

The movement needs the enthusiastic support of all music-lovers. A lukewarm attitude merely gives ground for the impression in some quarters that there exists no real demand for a conservatory, and it is important that this impression should be counteracted. Music teachers may think it sufficient that their association has passed a resolution endorsing the project, but it is not enough. As Mr. Erb urged upon the meeting, the time has come for something more active than the mere passing of a favorable resolution. Individually and collectively, and this was also urged by Mr. Erb, teachers can help materially by advocating a conservatory whenever an opportunity occurs.

Let there be no more talk of half-measures! The sincere teacher has much to gain from an institution

that would be the fountain-head of musical education in this country; an institution that would set a standard for the profession, and greatly increase the opportunities of those Americans who are gifted in music. The lukewarm attitude is no return for those who have labored ungrudgingly to see the achievement of a great ideal.

We are much nearer to accomplishment today than we were a year or two ago. There is a bill before the Senate, and when the Senate Committee on Education and Labor holds meetings on that bill we must demonstrate that the feeling of the musical profession is wholeheartedly and enthusiastically behind the movement. There should be no grounds for suggestions that sentiment in favor of the national conservatory is lacking.

If a referendum were taken there would be no more doubt in the minds of legislators about the sentiment of the country, but there will be no referendum. It is for music-lovers to take the initiative and express their feelings lustily in a way that will resolve all doubts.

OUR MUSICAL RESPONSIBILITIES

THE experiment of the New York Times in publishing the opinions of a "guest" critic from London may be written down as a success. Mr. H. C. Colles has made his farewells, after a stay of three months in this country, and now returns home to resume his office with the London Times. During his sojourn here, he gave us many scholarly comments upon the passing musical show, but, as contributions to the musical journalism of the season, these are surpassed by his article, in which he sums up.

We may say that Mr. Colles was vouchsafed but a glimpse of the musical life of America. He uses the term himself, but his glimpse has enabled him to make some valuable comparisons, for he brought to his work much learning and an intimate knowledge of conditions in Europe. It is gratifying, then, to find him impressed with the completeness of our performances. If there are shortcomings to be noted, he says, they are shortcomings from a standard of completeness such as is now too rare to be found on the other side of the Atlantic. He sees the maintenance of our ideal of completeness as something that is likely to be a factor of first-rate importance to the musical world at large.

When Mr. Colles tells us that European musicians are looking more and more to America to uphold their cause and give their art opportunity, he repeats what has been said many times, but he goes on to state that this country is able to do what others are less able to do than formerly, and that is "produce the ideal ensemble performance." He finds among our orchestras what we expected him to find, but the terms of his pronouncement are none the less interesting for that. "This country has the perfect instruments, the vehicles for music-making, and in the near future its primary musical task will be to keep before the world an example of great performance."

The tendency of our conductors to concentrate upon the popular symphonic works has not escaped our erudite visitor. We have grown a little weary ourselves of pointing out that it is high time some of the old warhorses were turned out to grass, but in spite of frequent protests they come frisking along like two-year-olds in every new season. The real music-lover, like the King of the Cannibal Isles, is nothing if not catholic in his tastes, and he needs a more diversified orchestral menu than usually falls to his lot in Manhattan's halls. Mr. Colles thinks that if we are to take the full responsibility which the possession of perfect instruments brings, they must be employed to their fullest extent. The visitor to New York, he suggests, looks for "examples of every school and time which has deserved the name of great, from the primitives to the ultra-moderns." Mr. Colles confesses himself disappointed.

On the other hand, our educational work has impressed him greatly, and he speaks in highly appreciative terms of such movements as symphony concerts for children, glee club activity in the universities and the music school settlements. Then, coming to the all-important subject of creative music, he has words of encouragement for the composer. "Don't worry, or, if you must worry, worry as little as possible." This is his advice.

He has discovered that "many American musicians are as anxious about the foundation of a native school of composition as English musicians were a generation or two ago," but the problem here is different; in fact, the disparity is too wide for pur-

poses of comparison. He heard a few American works which struck him as having "what may be called a tone of voice which was at any rate not European." The style of American architecture has been evolved out of necessity, and Mr. Colles believes that America may produce "a music of its own when the conditions of its musical life are sufficiently strong to make demands of its artists." Which is largely another charge upon the gentlemen who control the destinies of our perfect instruments.

Personalities



Photo © Underwood & Underwood
 Chicago Civic Opera Tenor Takes Hand at a Locomotive Throttle

Tito Schipa, who does a number of intrepid things during the action of the operas in which he is "star" with the Chicago Civic Opera, recently enacted the rôle of railway engineer in real life. He arrived in Chicago last month to fulfill his engagement with the company via the Santa Fe, and took a "dare" to run the train over almost one division. Schipa started life as an engineer, and is said to feel as much at home in the "cab" as before the footlights. Fellow-passengers included Jack Dempsey, and the pugilist congratulated the singer on his prowess at the throttle at the end of the run.

Menth—A portrait sketch of Herma Menth, pianist, by Garfield Learned was exhibited during the week beginning Jan. 5, at the Ainslee Galleries, Fifth Avenue, New York. The study of the artist was made last year, during an interval in her concert engagements in the Middle and Far West.

Delius—Production has been promised in New York of the drama, "Hassan," with incidental music by Frederick Delius, which aroused much enthusiasm when presented during a long engagement in England. The drama concerns a cruel monarch who delights in devising elaborate tortures for his enemies, and the work derives interest from the fact that it lay for a number of years disregarded in various producers' offices, until it was "discovered" and proved, with its music, one of the distinct successes of the London season.

Flesch—Simultaneously with Carl Flesch's return to the United States after an absence of a number of years to give a series of concerts, the artist's volume on "The Art of Violin Playing" has issued from the press of a Berlin publisher. Concerning this book, which assumes considerable importance as the work of an authority, Max Chop writes in the *Signale*: "His entire method reminds me much of Liszt's, who set aside all pedagogic and conventional details and instead was concerned with transporting the student with him to the heights."

Oswald—Alfredo Oswald, Brazilian pianist, who recently joined the faculty of the Peabody Conservatory, Baltimore, has been appointed an honorary member of the faculty of the National Institute of Music of his native country. The appointment was conveyed in a letter recently received by the artist from Alfredo Tertius de Vasconcellos, director of the Institute. Though Mr. Oswald will not leave Baltimore, the appointment carried with it the privilege of joining the Brazilian faculty whenever he desires. He was for six years a faculty member of the Conservatory at Florence, Italy.

Meisle—The most important Christmas present received by Kathryn Meisle, Chicago Opera contralto, was a reengagement for the season 1924-25 and the news that she was scheduled to sing *Maddalena* in "Rigoletto" on Dec. 31 with Florence Macbeth, Joseph Schwarz and the new tenor, Alfred Piccaver, and *Albine* in "Thais" on New Year's night with Mary Garden. Both of the rôles were new to the singer and it required much work to learn them in such a short time. Miss Meisle has sung six different rôles this season with the Chicago Civic Opera Company, an unusual number for an operatic debutante.

Point and Counterpoint

By Cantus Firmus, Jr.

A Saxophonic Robbery

JUST before closing time in a New York music store the other evening, two dusky gentlemen entered and asked to be shown a saxophone. Perhaps the first trial lilt on this harmless instrument roused the savage lust for possession in the visitors. At any rate, they held up the proprietor and his two assistants, and took not only their money, but some of their jewelry. To add insult to injury, these masterful musical minds tucked the saxophone under one of their arms and made off with it.

This procedure for looting safes marks a great advance on troublesome methods formerly in vogue. No dynamite, no drill, but simply a soul in tune with the Infinite and an ear musically disposed are required. Perhaps, also a six-shooter.

Now, when we desire a new music roll or perchance a copy of a medley of the National Airs, we shall stroll into our own music emporium and engage the unsuspecting keeper in conversation. Some engrossing subject, such as the variations of rhythm and key-signature in the new atonal music might serve.

While he is suitably distracted, we shall place a bold hand upon the counter and tuck away a few D-strings, boxes of rosin, a nickel-plated bâton and six current copies of popular musical publications. Painless Musical Burglary in the future will probably be taught by the correspondence colleges.

"WHAT is Ernest Ball going to do with his new hearse sedan?" inquires a New York daily. The composer of the ballad "Love Me and the World Is Mine" recently had his automobile stolen, and the police later discovered it supporting the body of a white hearse in an undertaking establishment. That, we opine, is a brutal and unfeeling way to treat a perfectly respectable musical motor car.

Till Called For

OUR newest temple of vaudeville—a modest shelter seating 6100 American art-lovers—boasts of a basement-retreat (manned by midgets) where children may be checked by their parents. This is probably in opposition to other theaters, most of which provide check-rooms where children may park their parents.

Savoy-Fare

THERE was a joyful noise in the office last week when a certain letter to the editorial department was opened. "It may interest you to know," this letter began, "that there is to be a very big revival of Gilbert and Sullivan operas

in this country beginning in February and going on for some five or six months." Alas! the joy was short-lived. We discovered that our correspondent's address was London, England.

THERE'S a tinkle in the tintinabulating lay
That the ultra-modern brasses play.

There's a guffaw most appealing
In the jazz lilt that comes stealing,
But for "punch" trombone concertos win the day!

Glorifying the Volsungs

IN the weekly, *Time*, young *Siegfried* is twice referred to as *Ziegfeld*. We would have suspected a subtle and sardonic Wagnerian if only the writer had dubbed him *Hans*—but to drag in our own immaculate *Flo*!

Record "Blurbs"

WE were considerably impressed recently by a persuasive advertisement setting forth the merits of some popular operatic phonograph records. The writer of the brief but colorful descriptions had a beautiful vocabulary. Here is his description of some of the not unfamiliar numbers:

Anvil Chorus, "Trovatore": "This rousing martial song occurs as the opening piece of Act II, where the curtain rises upon a gypsy camp and the entire band joins in singing an air which stirs the pulse (sic!) and rouses the imagination of all who hear it."

Medley—"Pinafore": "When you hear 'I'm Called Little Buttercup' and other selections, you will agree that here is a selection that will be among the most favored in your library."

"My Heart at Thy Sweet Voice," "Samson et Dalila": "Who does not know this captivating aria, sung by the seductive *Delilah* to *Samson* in her effort to make him Betray His Plans?"

Answer: "We all do."

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to sing during the years when his voice is "changing"?
C. E.
Pittsburgh, Jan. 5, 1924.

Authorities differ on this point. While it would certainly be dangerous for a boy to use his voice to any great extent, particularly in its highest register during the period of transition, with careful watching he might be allowed to sing a little in order to retain his interest. It is difficult to lay down any hard and fast rule in the matter, as some boy voices change completely in a few months while others take years.

Pleyel and the Piano

Question Box Editor:
I have always been under the impres-

sion that Pleyel invented the piano. Am I right?
G. S. D.
Little Rock, Ark., Jan. 5, 1924.

No, Pleyel merely improved the mechanism of the instrument. As far as is known, the piano was invented by Bartolommeo Cristofori in Padua at the beginning of the Eighteenth Century.

???

"The Lost Chord"

Question Box Editor:
Please recommend a good arrangement for organ of Sullivan's "The Lost Chord."
B. T. B.
Dubuque, Iowa, Jan. 6, 1924.
There is an excellent one by Clarence Eddy and also one by Barrett.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Changing One's Name

Question Box Editor:

Can one change one's name for professional purposes without going through any legal formality?
K. S.
New York City, Jan. 7, 1924.

Yes, if you transact all business and sign all papers with your real name. It is wiser, however, to consult a lawyer in such cases in order to avoid possible complications.

???

Boston Symphony Conductors

Question Box Editor:

Can you give me the names of the conductors of the Boston Symphony and when they held the position?
G. N.
Newport, R. I., Jan. 5, 1924.

George Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Artur Nikisch, 1889-1893; Emil Pauer, 1893-1898; Wilhelm Gericke, 1898-1906; Dr. Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Dr. Karl Muck, 1912-1917; Henri Rabaud, 1917-1918; Pierre Monteux, 1918 to date.

???

Baritones and Tenors

Question Box Editor:

My voice has always been considered a baritone, but it seems to be going up

in range, though the quality stays heavy. I can sing High A with ease, but my low tones do not seem as good as they used to be. Would you say I was a tenor that had been singing incorrectly?

D. M. D.

Louisville, Ky., Jan. 4, 1924.

It would be impossible to say without hearing you sing, especially as you do not state your age. If you are under twenty-five, it would seem likely that you were a tenor and that your voice was gradually finding its proper tessitura.

???

"Ero e Leandro"

Question Box Editor:

Is it true that Arrigo Boito wrote an opera on the same libretto that Mancinelli used for his "Ero e Leandro"?

A. P.

Baltimore, Jan. 6, 1924.

Boito accepted the libretto and composed some of the music, but afterward discarded the work. The duet, "Lontano! Lontano!" in "Mefistofele," was one of the numbers originally intended for his "Ero e Leandro."

???

The Changing Voice

Question Box Editor:

Should a boy be forbidden absolutely

to sing during the years when his voice is "changing"?
C. E.
Pittsburgh, Jan. 5, 1924.

Authorities differ on this point. While it would certainly be dangerous for a boy to use his voice to any great extent, particularly in its highest register during the period of transition, with careful watching he might be allowed to sing a little in order to retain his interest. It is difficult to lay down any hard and fast rule in the matter, as some boy voices change completely in a few months while others take years.

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Contemporary American Musicians

No. 309

Charlotte Lund

CHARLOTTE LUND, soprano, was born in Oswego, N. Y., of Norwegian parents. On her mother's side she was related to Ole Bull and Edvard Grieg.



© Edwin F. Townsend
Charlotte Lund

She received her general education in a private school in Oswego and graduated at the Normal School there. Began the study of piano in Oswego at the age of eight with Henri Lavigne and went later to the University of Syracuse, studying organ under Parker and harmony and piano with William Berwald. Intended to become a professional pianist, but on the advice of Vannucini, who heard her sing while on a visit in Florence, Italy, she decided to become a singer. Two years later, at the age of nineteen, she went to Jean de Reszké in Paris, studying with him for six years, taking mise-en-scène with Roberto Villani. Made concert début in the Salle Gaveau, Paris, in 1908, and in January, 1909, made operatic début as

Nedda in "Pagliacci" at the Costanzi in Rome, also singing *Marguerite*, *Marta* and *Santuzza*. The following summer she was engaged for leading rôles at the Nazionale in Rome. Returned to America in the fall of 1909, remaining a year, after which she went back to Paris for further study with de Reszké and also toured the French provinces, England and the Scandinavian countries in concert. Returned to America in the fall of 1911. Appeared in leading rôles with the Zuro Opera Company and made two coast-to-coast tours in concert. Mme. Lund was the first singer to introduce the songs of Debussy into England and Norway, and with George Copeland she gave the first entire recital of Debussy works in America in Mendelssohn Hall, New York. She also gave the first recital of all-American songs at the MacDowell Club in New York in 1912, featuring twenty-five composers, twenty of whom played their own works for her. Was soloist with the New York Symphony and with the Scandinavian Orchestra in Carnegie Hall at its initial concert in 1912. Same year wrote series of articles for *New York World* on "The Musical Career." Is a talented landscape painter and has had two exhibitions of her works. Has been decorated by the French Government for introducing French music into foreign countries.

New York's Year Opens with Brilliant Concerts



HOLIDAY lull in concert-giving was again manifest in New York's halls last week. The first days of the new year rarely bring much activity from the recitalists, but this year a slender calendar of individual performances was more than counter-balanced by a heavy orchestral list and the increased number of opera productions resulting from the invasion of the Wagnerian Company. However, if events were not numerous in the recital field, there were several of outstanding interest.

Heifetz Returns

Jascha Heifetz's first New York recital of the season, after his return from a concert tour of the Orient, was given before a very large audience at Carnegie Hall on the afternoon of New Year's Day. The brilliant artist played a list opening with Grieg's Sonata in C Minor, No. 1, Op. 45, assisted by Isidor Achron at the piano. This eloquent and melodious, but seldom-heard work, exerted a large measure of charm.

The violinist returned in complete possession of his unusual powers. The old perfection of technique, the dazzling, vibrant violin tone, and the uncanny versatility were again eminently displayed. In Saint-Saëns' "Rondo Capriccioso," he triumphed superbly over bravura difficulties.

The program refreshingly avoided the most obvious war-horses of the violin repertoire, though Bach's Air on the G String is of familiar appeal. On this occasion it was played with a matchless beauty of cantilena. Two novelties, were Joseph Achron's "En Harmonie" in D Minor and the same writer's arrangement of Rameau's "Tambourin"—both

effective pieces. The last numbers on the program were a Nocturne by Sibelius and the Wieniawski Scherzo Tarantelle, of which the violinist gave his inimitable performance. A number of encores were given at the close, including works by Chopin and Kreisler, and the audience as usual surged toward the front of the hall and remained long, applauding.

M. R.

McCormack Sings Farewell

A great audience heard John McCormack at the Manhattan Opera House on Sunday evening, when he sang his farewell until next November. The popular tenor was in good voice and gave, with wonted skill and beauty of tone, a program which ranged from Handel's Largo, through a group by Rachmaninoff, Merikanto, Schubert and Hageman, to favorite Irish songs, the Berceuse from "Joceelyn" and "Ah! Moon of My Delight" by Liza Lehmann, Hageman's "Christ Went up into the Hills," which was given for the first time, seemed particularly worth while and was heartily applauded. The audience, which included several hundred persons on the stage, showed much interest in the more classic numbers on the program and was quite beside itself with delight during the Irish group. Of course, there were many encores. Edwin Schneider was, as usual, an admirable accompanist, both for Mr. McCormack and Lauri Kennedy, 'cellist, who played three groups with artistic effect. The concert was for the benefit of the New York Hospital Day and Night Nursery and realized some \$15,000.

H. C.

Hofmann Plays

Giving his last recital in New York before sailing for England, though he will be heard in other centers in the intervening weeks, Josef Hofmann filled Carnegie Hall on the afternoon of Jan. 6, with an enthusiastic crowd. The program included a group by Beethoven, Debussy and Mendelssohn, one by Chopin and one by Liszt, besides a large number of encores. Mr. Hofmann's playing of the so-called "Moonlight" Sonata was a thrilling piece of lovely sound from beginning to end. Debussy's "Soirée en Grenade," which has much of the same atmosphere expressed in a different idiom, was beautifully played and Mendelssohn's Rondo Capriccio made a fine contrast to the other two numbers.

The Chopin group included the Fantaisie Impromptu in C Sharp Minor. The Berceuse was a very lovely piece of playing. The Liszt group was also finely done and Mr. Hofmann added several extras.

J. A. H.

Friedman in Recital

Ignaz Friedman returned to Aeolian Hall for his first piano recital of the season on the afternoon of Jan. 5, and again proved his right to be placed among the front rank artists. His entire program was devoted to works of Chopin and included the Polonaise in B Flat, Nocturne, Op. 62, No. 1, Ballade in F Minor, three Etudes, the Sonata in B Minor, Fantasia in F Minor, two Valses, Impromptu in F Sharp Minor and the Polonaise, Op. 53. Rarely is playing heard of such technical brilliance

and finish when an artist holds himself subservient to the musical content of the works performed. Mr. Friedman knows how to make the piano sing, and his sense of rhythm is well defined. Some of the numbers, notably the Study in Thirds and the "Butterfly" Etude which he played as encores, were taken at dizzy pace, but at no sacrifice of clear phrasing. The Sonata was the feature of the afternoon, for it gave the pianist an opportunity to reveal some of the

[Continued on page 32]

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Ultraist Tide Rises as Composers' League Sponsors Salzburg Works

A SAMPLE of what a Salzburg Chamber Music Festival is made of was supplied by the League of Composers at the Klaw Theater on Sunday evening. It was the second concert of the series sponsored by the organization, and, with the exception of Arnold Bax's Quartet for piano and strings, the program consisted of works played at the Festival of the International Society of Contemporary Music. The Bax number opened proceedings, and next in order came Bela Bartok's Second Sonata for violin and piano (1923 festival), Arnold Schönberg's String Quartet with Voice (1922), and Lord Berners' "Valse Bourgeoises" (1923). All four compositions were presented for the first time in America.

The Bax Quartet is not the kind of work to stimulate admirers of the distinguished Britisher to further expressions of excitement. It is well-made, always interesting, and is sometimes reminiscent of the Celtic color to which he has toned some of his orchestral scores. Its one movement (Allegro moderato—Andante con moto) runs to no great length, and certainly the composer escapes on this occasion the charge of prolixity sometimes levelled against him. There is a good deal of charm in the work, and it is certainly worthy of repeated hearings. It was given by Clarence Adler, pianist; Sandor Harmati, violinist; Nicholas Moldevan, viola-player, and Emmeran Stoeber, 'cellist, and these excellent musicians were at pains to secure a nice balance of the parts.

Yolanda Mero and Albert Stoessel were associated in the Bartok sonata, and both pianist and violinist played with such assurance that one was inclined to accept the assumption that to some at least there must be coherence in what sounded like a welter of chromaticism. At least one could feel a little cheered when a diatonic straw floated by on this strange Hungarian sea, even if doubts were raised again by the queer harmonics of the violin. The texture was complex and vague, and sounds unusually strange brought some audible laughter.

Perhaps the intermission and animated chatter, which usually characterizes the soirées of the ultraists, had something to do with it, but the Schön-

berg was almost like a return to normalcy. Or does the fact that the Quartet with Voice dates back to the 1922 festival explain the comparative lucidity? Much may happen in a year. Anyway, this Schönberg opus proved to be something much more coherent with moments of rare beauty and real feeling. Still it was something of a shock to catch in the second movement an echo of "Ach! du lieber Augustin," with accents suggesting rather advanced inebriation. It was difficult also to reconcile this seemingly playful interpolation with the dramatic Litany and the mystical poem of deliverance, "Entrückung," which followed. For the vocal line the composer uses verses by Stefan George. The Lenox Quartet (Messrs. Harmati, Wolfe Wolfensohn, Moldevan and Stoeber) played admirably, and Ruth Rodgers sang the exacting soprano part very well indeed.

The comic turn of the evening came when the Adler Brothers—Clarence and Joseph—sat down at one piano and played Berners' "Valse Bourgeoises," three fragments, Valse Brillante, Valse Caprice and "Strauss, Strauss et Strauss," satirising the styles of different composers who have shown a predilection for the waltz.

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Four Opera Premieres in Three Days Set Record

[Continued from page 1]

A Tragedy of Conscience

This is the first act: a sort of prologue to the tragedy of conscience, but superior, in the theatrical sense, to what follows because of its quick tide of emotion and action. *Ramon* is next found with his father and *Pilar* in the murky patio of an inn. The old man complains that his slain son has not been avenged, although it is a year, less a day, since the crime. *Pilar*, now betrothed to *Ramon*, makes answer. It is not *Ramon's* fault. He is still sorrowing over the death of his brother, and tomorrow they will visit his grave.

A knocking upon the door sends the fear-crazed *Ramon* into a frenzy. He begs the company not to open, but the voices of beggars are heard outside. The wanderers are admitted. They are three, come with guitars, but for *Ramon* there is a fourth, the grisly specter of *Pedro*. The beggars play the *Habanera*, and *Pilar* bids *Ramon* dance. He does so, and the ghost, plucking the strings of a guitar, warns the terrified man that tomorrow he must confess or *Pilar* will be taken from him.

The last scene is in the cemetery. Here, at the eleventh hour, *Ramon* tries to make known his guilt to *Pilar*. A tolling bell and the chant of mourners, "Ego sum resurrectio et vita," play upon his fear-tortured mind, and, mingled with these natural sounds, he hears the voices of the dead calling upon him, rising and rising in merciless crescendo, and through it all, the strains of the *Habanera*, now become a mournful dirge. Again and again he tries to confess, but the words are choked in his throat. Crying that she must sleep, *Pilar* sinks upon the grave. There is a weird keening of wind, and funeral lights flicker. *Ramon* tries to raise the girl, but she falls back heavily. The confusion of voices ends, and in the silence that follows *Ramon* sings to the rhythm of the *Habanera* and reels from the place, stark mad.

A Thrilling Masterpiece

"La *Habanera*" was composed several years before its premiere at the Opéra Comique, Paris, on Feb. 26, 1908. This work, which is in the current repertoire of the Comique, is an amazing achievement when it is remembered that the composer was twenty-six when he wrote it. Laparra, now forty-seven, has written several operas, some orchestral works, chamber music, songs and pieces for piano. He was born at Bordeaux and entered the Paris Conservatoire when eleven. After a sojourn in Spain, he returned to Paris to become a pupil of Fauré, and, in 1903, was awarded the first Prix de Rome.

He wrote his own libretto for "La *Habanera*" and it is a work of literary distinction, of a quality quite rare in the annals of opera. However, one may scarcely use the term opera in the accepted sense. Laparra calls "La *Habanera*" a lyric drama, but it possesses few lyrical moments. The play is the thing: a thrilling melodrama, with a strong touch of fantastic poesy, conceived and written with a sure sense of theater.

Where the action swings from the real to the world of the mind with its creeping shadows and startling images, there must inevitably be some feeling of anticlimax. It is this that makes the first act stand out, but the author has faced the issue unflinchingly, and his triumph is complete. "La *Habanera*" is a masterpiece.

Music Aids the Play

The music is no mere underlining of dramatic effects. It is neither operatic nor incidental to the play. It is inseparable from the text; completely welded

lyric line that shines like gold in the patio scene is the revelation of *Pilar*. There is never a bar of sentimentality. One carries away the impression of an orchestra transformed into a pulsing dynamo. The soul of the work beats in the band and it is sometimes a beautiful soul, for all the horror of the storm. The prelude to the third act—they make two acts of the piece at the Metropolitan by playing the last two scenes without intermission—is exquisite music.

Richly Colored Score

In the first act the score reproduces with marvelous felicity the confusion of the fiesta. Here is rich color and sonority. Never, when he takes up the brushes of the impressionist, does Laparra stint his palette. He knows what he wants, and he gets it. The noisy clamor of the band brings the garish light of the square into the gloomy room where passion surges and leaps to the consummation of tragedy. The blaring *Habanera* is driven into the mind of the audience as the author would have it driven into the mind of *Ramon*.

The pathos of hapless lives is told with the same realism in the next scene, and so the author goes on to his climax in the cemetery, where the *Habanera*, now a dirge, mourns its message against the conflict of a double chorus. Here the score is a notation of what is passing in *Ramon's* brain. The quick pulsing or double pulsing stops, and the moment is electric. One is ready for the last mad chanting of the *Habanera*, the pallid dissonance of the bell, the laugh of the maniac.

Mr. Gatti's Art Theater

To Samuel Thewman, the stage director; to Louis Hasselmans, the conductor, and to Mr. Gatti's distinguished company of actors is due the credit for a remarkably fine performance. The staging of the first act transcended anything that is done at the Metropolitan in these days. The grouping of the peasants after the discovery of the crime made a striking picture.

There is a difficulty in staging such a work as "La *Habanera*." It is a drama that calls for a more intimate theater and the fine, detailed art of a Stanislavsky. The Metropolitan must necessarily resort to broad effects, or they would be lost, because of the vastness of the auditorium. This must be borne in mind when considering the acting as well as the staging.

In Giuseppe Danise one sees an artist of growing powers; not only a fine singer, but a telling actor. He fully realized the terrors and fears of the conscience-stricken *Ramon*. This portrait, difficult indeed because it must be sustained throughout three scenes and drawn with broad strokes, comes after his superb character sketch of the *Rabbi* in "L'Amico Fritz." It would be hard to devise a stronger contrast than this between the two rôles, but without the *Rabbi* the delineation of *Ramon* would advance Mr. Danise to the front rank of singing actors.

The character of *Pilar* brought another demonstration of the versatility of the amazing Florence Easton. She had



© Mishkin

Giuseppe Danise as the Conscience-Tortured "Ramon" in "La Habanera"

to the action, to what passes in the mind of *Ramon*. Indeed, it is the music which balances the work and makes of it a finished thing of art, for this music builds the climax and reveals the tragic dénouement as the thrilling and horrible thing which the author has conceived. It is unflinching, uncompromising, and one must accept it or leave it with the rest.

Laparra has taken no stock of schools or tendencies. His score is neither old nor new. He uses dissonance in the pitiful crying of the brass from no conscious calculation, but because dissonance is the thing. It is the same with few lyrical passages that occur. Neither in these nor in the tempestuous moments of orchestral stress is he seeking effects. The



© Mishkin

Beniamino Gigli Finds a New Rôle as "Baldo" in "Compagnacci"

little opportunity to use her beautiful voice, but she made a vivid and pathetic picture of the girl. Armand Tokatyan as *Pedro* also proved his right to a place in Mr. Gatti's Art Theater. He was excellent in the early scene, and as the specter his appearance and demeanor were enough to make the hair stand on end, and "each particular hair" at that. Léon Rothier was but a detail in the picture as the *Father*, but was thorough as usual. The rest of the cast included Phradie Wells as a *Young Girl*, Giordano Paltrinieri, Pietro Audisio, Arnold Gabor and William Gustafson as *Comrades*; Paolo Ananian, Angelo Bada and Louis D'Angelo as *Blind Beggars*; James Wolf as a *Servant*, Minnie Egner and Pietro Audisio as *Bride* and *Bridegroom*, Vincenzo Reschiglian as a *Middle-Aged Man* and Louise Hunter as a *Boy*. The excellent scenery was by Rovescalli of Milan and Joseph Novak of the Metropolitan Opera Company.

"I Compagnacci"

REVIVING the old tradition of following tragedy with farce, Mr. Gatti presented Riccitelli's "I Compagnacci" after "La *Habanera*." The mating of the two works in a double bill was not very happy. Some found it as difficult to listen to the one-act Italian opera after the gripping Spanish drama as others found it difficult to listen to "La *Habanera*" at all. "I Compagnacci" is a gay and inconsequential comedy compounded of melody and buffoonery, according to the correct Italian prescription.

The libretto by Giovacchino Forzano is an admirable piece of work of its kind, spirited and neat in execution. It goes back to the days in Florence when Savonarola's followers were about to put their beliefs and that of their opponents to the test of ordeal by fire. As a preliminary, trumpeters come before the curtain, and a herald proclaims the terms of the test; how a fire shall be kindled and monks representing either party shall pass through the flames.

One is assured that there will be no such horrendous sight when the curtain goes up upon a room in the house of *Bernardo* and only a few roof-tops suggest that there is a Florence outside and possibly a square with faggots all set for the burning. The name "Compagnacci" has been variously rendered in

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[Continued on page 32]

Great Public Tribute of Affection as Galli-Curci Sings Farewell to Chicago

Departing Diva Given Tremendous Demonstration After Curtain Falls on Her Final Appearance with Civic Opera Forces, in "Romeo and Juliet"—Début of Alfred Piccaver and Return of Joseph Schwarz Make Memorable the New Year's Eve "Rigoletto"—Piccaver Proves Distinct Acquisition, Revealing Voice of Great Richness and Volume—"Thaïs" and "Jongleur" Revived as Vehicles for Mary Garden's Art

CHICAGO, Jan. 5.—New Year's week in Chicago was made operatically interesting by the farewell appearance of Amelita Galli-Curci in "Romeo and Juliet," the American début of Alfred Piccaver, American tenor, who has been singing in opera with Maria Jeritza in Vienna, and the return of Joseph Schwarz to the Chicago Civic Opera for two guest performances as *Rigoletto* and as *Iago* in "Otello."

Mme. Galli-Curci received a tremendous farewell demonstration from her operatic public at the conclusion of her final appearance on Friday night in "Romeo and Juliet." Twelve minutes after the curtain had fallen on the last act she was still taking curtain calls. She is the best-loved star that ever has sung in Chicago, and her popularity was established with her very first appearance, when, in the winter of 1916-1917, she made her first sensational success on her American début here. She was the chief box-office asset of the company that year, and in each of the seven seasons since then. Cleofonte Campanini, who brought her to Chicago for two guest appearances, tore apart his entire schedule and rearranged his repertoire to make room for the new star of song, and the opera company built solidly on her popularity. Her work this season has given her a string of ten great successes, for each of her ten appearances this year was an individual triumph.

Her voice, in this final performance, was flawless, as was her fidelity to the pitch. Except for her and José Mojica, who sang *Tybolt*, the balance of the cast was as in the previous performance, including Charles Hackett (a youthful and superb *Romeo*), Edouard Cotreuil, Maria Claessens, Irene Pavloska, Désiré Defrère, Alfredo Gandolfi and William Beck. Pietro Cimini conducted.

A Début and a Return

The return of Schwarz and the début of Piccaver were both accomplished on New Year's Eve, when the most satisfying performance of "Rigoletto" was given that the Auditorium Theater has ever known. Florence Macbeth as *Gilda*, Kathryn Meisle as *Maddalena* and Virgilio Lazzari as *Sparafucile* provided the other reasons for the success of the opera.

Piccaver's voice is a dark tenor, and therefore colorful. At times, in his high notes, and again in his rich middle register, it made one think of Caruso. He has an even register, his top notes having the same beautiful richness that marks the lower part of his range. The voice throughout is full, big and beautiful, with an individuality that makes it distinctive. It is lyric-dramatic, suitable either to the purely lyric rôles or the heavier parts of the dramatic operas. Despite its robust quality, Piccaver used it skillfully in the softer measures, and in the quartet it was almost unbelievably rich and lovely. The tenor is an actor of no mean ability and has a fine stage presence, despite a tendency to fleshiness. The *Rigoletto* of Joseph Schwarz, first heard here two seasons ago, is a marvelous combination of acting and singing. We have been accustomed to *Rigolettos* who

growl through the second act, and get their meed of applause by a few sensational high A's. Schwarz did not growl. He sang; nor did he bellow his high notes, but had the courage to sing them softly, with a tone quality that many tenors might envy. His singing was a lesson in vocalism.

Kathryn Meisle, in the small rôle of *Maddalena*, added another admirable vocal success to her perfect score, and Virgilio Lazzari was a convincing bandit, with a gloriously resonant voice. Florence Macbeth, after the "Caro Nome," reaped the real ovation of the evening, and one of the biggest demonstrations accorded any singer this year. The tumultuous reception of this aria, deprived of the high note by the management's strict rule that Verdi's original score must be followed "come scritto," was amply deserved, for as a piece of pure vocal craftsmanship it was a great achievement. Giorgio Polacco conducted.

Mary Garden in "Thaïs"

Massenet's "Thaïs" was revived Tuesday night for Mary Garden, who does probably her best work in this rôle. Her voice alone, although it has lost none of the beauty that it possessed in past years, would probably not give her the high place she holds among singing actresses, except that she knows how to color it to the moods of her operas and make it the vehicle of passion or tenderness, anger or love. Mary Garden's costuming was frankly that of the Alexandrian courtesan she portrayed, and was bolder than that of either Geraldine Farrar or Maria Jeritza. She was *Thaïs*, with allurements and charm, but using them frankly to ensnare *Athanael*, and therefore a bewitching siren. It was a better thought out and elaborated delineation than her *Thaïs* of previous seasons.

Edouard Cotreuil as *Athanael* was an earnest, sincere zealot. He sang with good tone, except for a moment in "Voici la terrible cité," and he made the part convincing to the eye and ear. That was a dramatic moment where he rushed into the convent, haggard and wild-eyed, only to find *Thaïs* dying.

José Mojica was a handsome *Nicias*, somewhat effeminate (and therefore in the rôle), and his voice took on luscious shades of beauty. Alexander Kipnis was excellent as *Palemon*. Ettore Panizza conducted.

Schwarz a New "Iago"

The third performance of "Otello," Wednesday night, brought a new *Iago* in Joseph Schwarz, for his second and last guest performance this season. Here was singing that almost defies analysis—great vocalism combined with expression of the most malignant hatred; beautiful tone shot through with venom that almost choked utterance at times; a mastery of all the vocal arts and a shading of the tone to suit all the nuances of the text. Schwarz's *Iago* was not subtle, and it is this reviewer's opinion that neither was Shakespeare's *Iago* subtle. What the Russian baritone did with the devilish "Credo" of the second act—that truly Shakespearian soliloquy evolved by the brain of Arrigo Boito, who was Verdi's librettist—held one breathless, and *Cassio's* dream, "Era la notte," was another high spot of the

season, in Schwarz's remarkable handling of it.

The other members of the cast seemed inspired to excel their previous best efforts, Rosa Raisa's voice being colored with even more gorgeous shadings than before, and Charles Marshall's voice had the ring of a magic trumpet. The cast included, as before, Alfredo Gandolfi, Alexander Kipnis and José Mojica. Ettore Panizza conducted.

"Le Jongleur de Nôtre Dame" was revived this afternoon with Mary Garden in the title part and Giorgio Polacco as chef d'orchestre. A capacity audience welcomed it back to the Auditorium after its two years of absence, and enjoyed a thoroughly artistic performance of Massenet's best opera.

Changes in the cast over previous years brought Edouard Cotreuil to the important rôle of *Boniface*, Alexander Kipnis to that of the *Prior*, José Mojica the *Poet Monk*, and Virgilio Lazzari the *Sculptor Monk*. Cotreuil gave an appealing vocal reading of the "Legend of the Sage Plant," and Kipnis was an excellent *Prior*. Mojica and Lazzari gave vocal luster to their rôles. William Beck and Désiré Defrère, as in previous years, were the *Painter Monk* and the *Musician Monk*.

Last Saturday night's popular-priced performance of "The Jewess" (the fourth presentation the opera has had this season) brought to hearing a new *Cardinal Brogni* in Alexander Kipnis, and a new *Princess Eudossia* in Lucie Westen. Both were well liked. Ettore Panizza conducted.

Wednesday afternoon the second of the children's matinees was given to a packed house, at a top price of \$1 for the main floor and the boxes. The opera was Rimsky-Korsakoff's "Snow Maiden," sung in French, with Olga Obrasova taking the title rôle, and the rest of the cast as before, including Georges Baklanoff, Désiré Defrère, Maria Claessens, Irene Pavloska, Edouard Cotreuil, Doria Fernanda and the Bolm ballet. Pietro Cimini conducted.

"Louise" was repeated Thursday night with the previous cast, including Mary Garden, Fernand Anseu, Georges Baklanoff, Maria Claessens and José Mojica. Giorgio Polacco conducted.

FARNSWORTH WRIGHT.

Opera Re-engages Artists

CHICAGO, Jan. 5.—Artists whose contracts with the Chicago Civic Opera have expired are already signing agreements to return. Rosa Raisa, dramatic soprano, and Giacomo Rimini, her baritone husband, were the first to sign new contracts. Claudia Muzio, dramatic soprano, has just been engaged for the next three years, to appear during the entire Chicago season. Kathryn Meisle, American contralto, who made her operatic début this season, has also signed her contract for next year.

Fernand Anseu Re-engaged

CHICAGO, Jan. 5.—Fernand Anseu, Belgian tenor who made his American début this season as a member of the Chicago Civic Opera, has been re-engaged for next season. He will sing in "Hérodiade," "Werther" and "Romeo and Juliet," in addition to the parts he has sung this season.

Swedish Club Gives Concert

CHICAGO, Jan. 5.—The Swedish Choral Club, Edgar Nelson conducting, gave a program of part-songs in Orchestra Hall

on Friday evening, Dec. 28. The club had the assistance of Arthur Middleton, bass-baritone, who sang songs by Handel, Purcell and Flegier with beautiful tone quality, clear enunciation of his texts, and artistic phrasing and style. His remarkable range allowed him to produce tones from the lowest bass to almost the highest tenor altitudes, and throughout this wide reach his voice came forth even, pure and resonant. The Swedish Choral Club is a mixed chorus of about 100 singers, and it sang a long program of Christmas music, carols, sacred songs and groups of Scandinavian melodies. Middleton assisted with the solo part in a chorus for women, "The Taj Mahal," by Alex Wachmeister.

Civic Orchestra Gives Concert

CHICAGO, Jan. 5.—The holiday let-down in musical activities left only two concerts for the harassed music critic to cover last Sunday. One of these was the Civic Orchestra program at Orchestra Hall. This orchestra, from which the country's great symphonic bodies are recruiting their members to fill vacancies, played a Mendelssohn symphony (instead of the scheduled Beethoven Seventh) and the last movement of Massenet's Suite, "Les Erinnyes," with rich tone color and technical precision. Frederick Stock and Eric Delamarter were the conductors. Bernice Vielle-McChesney, pianist, was soloist, playing the Liszt Concerto in E Flat with vigor in the bravura passages and poetic feeling in the Romance.

Dwight Cook Sings in Christmas Cantata

CHICAGO, Jan. 5.—Dwight Edrus Cook sang the tenor solos in Hanley's "The Christ Child" recently at the First Baptist Church in Oak Park. Christmas Day he sang the tenor parts in the cantata, "Bethlehem," by Maunier, under the direction of Clarence Loomis, organist and director.

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Panizza Fantasy Warmly Admired at Its Premiere

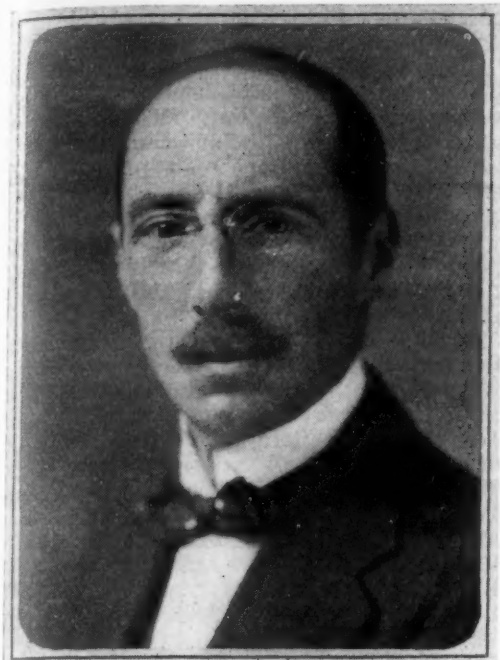


Photo by Moffett

Ettore Panizza, Composer of "The King and the Forest"

CHICAGO, Jan. 5.—The world premiere of Ettore Panizza's musical fantasy, "The King and the Forest," was accomplished Sunday at Balaban & Katz's Chicago Theater before an applauding audience of 5000 persons.

Panizza, who has been much admired as conductor of the Chicago Civic Opera, was known to Chicago as a song writer

of merit through some exquisitely poetic gems that were sung in Orchestra Hall last year by Joseph Schwarz, and his "King and the Forest" was therefore awaited with pleasurable anticipation. It was a distinct triumph for the composer, and also for Nathaniel Finnton, who conducted the work at the regular bi-weekly program of the Chicago Theater symphony.

"The King and the Forest" is not, strictly speaking, an opera, but is rather a symphonic poem composed for orchestra, soprano, baritone and chorus. It was sung in English, and received with tumultuous applause. The composer drew his musical pictures with a colorful brush, and his melodic invention was both musical and spontaneous. His style is warm and glowing, yet marked always by the restraint of culture and good taste. His success with the public of this motion picture theater—a public unspoiled by surfeit of sounds, and yet hard to please musically unless the music have intrinsic vitality—marks "The King and the Forest" as a work of real value.

Hazel Eden was the *Voice of Spring* and Benjamin Landsmann the assisting baritone. Miss Eden was heard again as *Santuzza* in the production in English of "Cavalleria Rusticana," which followed "The King and the Forest." The other artists in the Mascagni work were Anna Correnti, Constanzi Bitterl, Walter Pontius and Benjamin Landsmann.

Frederick Stock, conductor of the Chicago Symphony, has recognized Panizza's talents as a composer by scheduling his "Theme and Symphonic Variations" for the last brace of concerts in Orchestra Hall this month. This work was entered in a contest at Bologna, Italy, in 1918, and was awarded first prize in competition with works from all parts of Italy. It has been produced at Milan and Turin and Rome, but the Orchestra Hall presentation will be its American premiere. F. W.

HONOR MEMORY OF THEODORE THOMAS

Stock Presents Program of Beethoven and Wagner as Tribute

CHICAGO, Jan. 5.—A Beethoven-Wagner program was played by the Chicago Symphony, Frederick Stock conducting, at the annual brace of concerts given as a memorial to Theodore Thomas. The concerts were in Orchestra Hall Friday afternoon and this evening.

The "Coriolanus" Overture and the "Eroica" Symphony provided the Beethoven part of the program. In these Mr. Stock followed the directions of the composer, and by so doing he wrought a magic that would have pleased Beethoven mightily. The soft inflections that enter abruptly, the astonishing brilliancy of the strings in the difficult first movement of the symphony, the vast and imposing sonority of the climaxes, the beautiful song of the strings in the second theme of the overture, recorded Beethoven's wishes, brought out by the wizard's wand of Frederick Stock.

After the intermission, the orchestra played excerpts from "Rheingold," "Siegfried" and "Meistersinger," which developed that rich and varied orchestral color that makes Wagner irresistible.

In Chicago Studios

Chicago, Jan. 5.

CHICAGO MUSICAL COLLEGE

The college has resumed its series of concerts at Central Theater on Sunday afternoons, which were suspended during the holidays. Clarence Eddy, organist, of the faculty, will begin his Southern tour by two recitals in Alexandria, La., on Feb. 2 and 3. Burton Thatcher, baritone, of the faculty, has a busy schedule for January. He will give a Chicago recital next Tuesday; will sing in "The Messiah" at Aurora, Ill., Jan. 20; and at a Chicago recital the following evening, besides singing in the Apollo Musical Club's performance of Bach's "Passion According to St. Matthew" on Jan. 27 in Orchestra Hall, and being soloist in Lyon & Healy Hall.

BUSH CONSERVATORY

Robert Sanders, artist-pupil of Edgar Nelson, has been selected as piano soloist at the Bush Conservatory Symphony Orchestra's second concert, in Orchestra Hall on Feb. 5. The other soloists on the program are Edith Kendall, violinist; Florence Newman, soprano, and Bernard Schweitzer, tenor. The two singers are from the studio of Boza Oumiroff. Miss Kendall received her training from Czerwony. Marion Levin, violinist, artist-pupil of Czerwony, played for the Home for the Blind on Dec. 18; for the Western Springs Women's Club on Dec. 28, and on Dec. 30 she appeared with Ann Slack, cellist, and Dean Obermyer, pianist, at the Morgan Park Presbyterian Church.

CECILE DE HORVATH STUDIO

Esther Sopkink, pianist-pupil of Cecile de Horvath, filled the following dates in December: Dec. 2, recital in Winnetka, Ill.; Dec. 7, accompanist at River Forest, Ill.; Dec. 11, recital at Surf Hotel, Chicago; Dec. 24, pupils' recital at Kimball Hall, Chicago; Dec. 16, joint recital with Rita Smith at Aurora, Ill.

Gerardy and McManus to Visit Coast

Jean Gerardy, Belgian cellist, has engaged George Stewart McManus, American pianist, to accompany him on his tour of this country. The two artists have already been heard in a Biltmore musicale and in recital in Terre Haute, and will be heard shortly in Reading, Montreal, Quebec, Baltimore, Washington and in several concerts in New York. A tour to the Pacific Coast has been booked for the month of March, with many engagements en route to the East in April.

Vienna Pupil Visits Pianist

CHICAGO, Jan. 5.—Florence Trumbull, pianist, has enjoyed a visit during the Christmas holidays from a former piano pupil of hers in Vienna, Louis Bach, who is now head of the music department at Wittenberg College in Springfield, Ohio. Miss Trumbull is fulfilling many concert engagements in this and neighboring States.

Opera Singer Dies on Stage as Father's Work Is Given

WHILE singing in her father's opera "Margarita Toneria," Maria Teresa Chapi died on the stage of the opera house at Jerez, Spain, on Jan. 4, according to an Associated Press dispatch. The artist was enacting a highly emotional scene when stricken. The opera is one of 161 stage works composed by the late Ruperto Chapi y Lorente, a prolific composer of "zarzuelas," or national light operas. Of one of his works "La Revoltosa," it is related that Saint-Saëns once remarked, "Bizet would have been proud to have signed his name to this score."

SAMAROFF HEARD BY PHILADELPHIA CLUB

Pianist Saves Day for Matinee Musical — Mendelssohn Club Prize to H. B. Gaul

By W. R. Murphy

PHILADELPHIA, Jan. 5.—The Matinee Musical Club had the unexpected pleasure of hearing Olga Samaroff play at its Tuesday afternoon luncheon and concert in the Bellevue ballroom. The Federation prize cantata, "Spring in Italy," had to be postponed and Mme. Samaroff not only saved the day but provided one of exceptional enjoyment. She acted as toastmistress at the luncheon, speaking in her usual felicitous manner. Another speaker was Mayor J. Hampton Moore, who is retiring from office, and who has been a tower of strength to those working for the musical development of the community.

Mme. Samaroff played with marvellous technique Ernest Schelling's "Variations on an Original Theme" and a group of pieces by Bach and Chopin. Elizabeth Hood Latta, president of the club, revealed the richness of her fine mezzo-soprano voice in numbers by Mehul and Godard, with Agnes Clune Quinlan as her adroit accompanist. Mary Brooks Thompson, soprano, accompanied by Mrs. Edward Linch, was also heard to advantage.

The Mendelssohn Club has awarded its 1923 prize to Harvey B. Gaul of Pittsburgh for his choral setting of Walt Whitman's "For the Numberless Unknown Heroes."

Mrs. Stanley Addicks, chairman of the music committee of the Plays and Players Club, arranged a charming program for last Sunday evening. Vera Covert, soprano; Margaret Anders, contralto; Frank Oglesby, tenor; Mrs. Thomas Conway, mezzo-soprano, and Ruth Barber, pianist, were heard in a variety of numbers.

"The Messiah" was sung several times in the holiday season. One of the most interesting performances was that by the choir of Saint Michael's Lutheran Church, Germantown, under the efficient leadership of William T. Timmings. The soloists were Rosine Sundelius, soprano; Veronica Sweigert, contralto; Carrol O'Brien, tenor, and Norman Barr, baritone.

To Lead Salt Lake Mendelssohn Chorus

SALT LAKE CITY, Jan. 5.—Edward P. Kimball has been elected director of the Mendelssohn Male Chorus, in place of J. J. McClellan who, because of a nervous breakdown, will be unable to attend to professional work for some time. Mr. Kimball is assistant organist at the Mormon Tabernacle and a faculty member of the L. D. S. School of Music. The Mendelssohn Male Chorus will take part in a testimonial concert for J. J. McClellan which is being planned under the patronage of Charles R. Mabey, Governor of Utah, C. Clarence Nesten, Mayor of Salt Lake City, and many leaders in business and professional life. MARK M. FRESHMAN.

Anna Hamlin Returns from Tour

Anna Hamlin, soprano, has returned to New York from a series of appearances in the Middle West. Among her engagements was a successful debut in Chicago, a recital in Winnetka, Ill., and a morning recital at the Principia School in St. Louis.

OPERA ON DICKENS' TALE GAINS SUCCESS

Goldmark's "Cricket on Hearth" Is Well Produced and Sung in English

CHICAGO, Jan. 5.—The Opera in Our Language Foundation achieved its greatest success by a delightful performance last Sunday of Goldmark's "The Cricket on the Hearth" in the Studebaker Theater, in English. The vicissitudes of this organization have borne rich fruit, for this performance showed no traces of amateurishness, but was on the contrary a presentation that reflected credit upon all who took part in it or were responsible for bringing it about. Also, the theater was full.

Mrs. Archibald Freer is undoubtedly chiefly responsible for making the performance possible. Leroy Wetzel, who conducted, brought out the melodious charm of Goldmark's music, and had able assistance from the artists, the well-trained chorus, the ballet interlude mounted by Libushka Bartusek-Brown, and Charles T. H. Jones, stage director, whose *mise-en-scène* was worthy of any metropolitan theater.

The words of all of the principals were easily understandable without any strain of listening for them. The voices were good. This reviewer liked especially Howard Preston and Haydn Thomas, whose voices were rich and full. The cast comprised Florence Claus, Lillian Knowles, E. H. Fletcher, B. Fred Wise, Howard Preston and Haydn Thomas.

"The Cricket on the Hearth" was chosen at the request of the Dickens Fellowship of Chicago.

Rena Lazelle Charms Audience

CHICAGO, Jan. 5.—Rena Lazelle, soprano, assisted by Ada Clement, pianist-accompanist, was heard at Lyon & Healy Hall last Sunday afternoon in recital. She more than charmed her audience, and roused a great deal of enthusiasm when she sang the exceedingly difficult aria from Mozart's "Magic Flute" in the original key, exhibiting the crystal loveliness of her high tones with several amazing F's above high C. Her pitch was accurate, her tone brilliant and sparkling, and her vocalism was fluent and easy.

Ravinia Negotiations Begun

CHICAGO, Jan. 6.—Louis Eckstein, President of the Ravinia Opera Com-

pany, is laying plans for another successful season of opera this coming summer. He left for New York today and will be in the metropolis for a short time engaging artists for the 1924 season of outdoor opera.

Much Interest in Coming Visit of Georg Schumann

CHICAGO, Jan. 5.—The engagement of Dr. Georg Schumann of Berlin as teacher in the master school of the Chicago Musical College next summer has brought letters from composers in many parts of the country. Dr. Schumann is head of the composition department of the Berlin Hochschule, and will teach not only composition, but counterpoint as well, during his season in Chicago. A piano recital is planned also, in which he will play several of his own compositions. He will have as recitalist colleagues Leopold Auer and Herbert Witherspoon, who are also scheduled to give recitals next summer in connection with the master school of the college.

Many Engagements for Harpist

CHICAGO, Jan. 5.—Dorothy Bell, harpist, has fulfilled many engagements during the past month, including the Mu Phi Epsilon Founder's Day banquet, a musicale in Rockford, recitals in the Fourth Presbyterian Church of Chicago, First Methodist Church of La Grange, Ebenezer Lutheran Church of Chicago, Woman's Club of La Grange and appearances with the Central Society of Harpists in the Lyon & Healy Building, in the Presbyterian Hospital with the Chicago Civic Trio and a concert in Aurora with Phyllis Campell, contralto.

Gali-de-Mamay Receives Present

CHICAGO, Jan. 5.—Mlle. Gali-de-Mamay received a platinum watch set with diamonds and sapphires from the members of her ballet company on her first Christmas in Chicago. In honor of the presentation of the gift to Mlle. Gali-de-Mamay, Thaddeus Loboyko, the balletmaster, arranged a minuet.

CHICAGO, Jan. 5.—A sacred concert was given Sunday evening by the choir of fifty voices from St. Ignatius in Holy Family (Jesus) Church, under the direction of Prof. Stephen A. Erst, who played two groups of organ solos. The audience was made up, not of the present parishioners of the church, but of old parishioners who have moved to distant parts of the city, as the residential character of the district has slowly changed. Those taking part in the concert were Werra Schuette, Irma Murphy, Parnell Egan, and Herman Schlitt.

Impresario Finds U. S. a Haven After Hectic Politics of the Island of Malta

AMERICA is a pretty good place to be in after thirty years of perplexities and intrigues as an operatic impresario in Malta, according to Cesar de Lancellotti, who left that island two years ago to make his home in New York. Although he found it rather exhilarating to discover his name fifth on the list of marked persons in the uprising there in 1919, he says he prefers the quiet and opportunity for work which he has found in America, and was quick to take out his first naturalization papers as soon as he arrived. He likes particularly the invigorating climate of New York, which leaves him full of vigor after a full day's work.

"The wonderful climate of New York is the first thing that struck me after so long a time in a warm climate," said Mr. Lancellotti. "In Malta, if I worked four or five hours a day I was worn out, but in New York I often teach in the evening after a full day's work and still feel fresh. There is something invigorating which seems to get into the blood. Perhaps it is this which explains the splendid talent which is found here, especially in piano and violin. There are many fine voices, too, but unfortunately, much of the training is bad and the singers pay too little attention to the essentials of musicianship. The teachers too often look for réclame instead of results. Europe's chief advantage for the pupil is that he may take more time to secure a good foundation; but in America he has the advantage of doing as he pleases without being the victim of all sorts of jealousies and intrigues.

"In Malta, where I was for many years general manager of the opera house, there was enough intrigue to satisfy the most designing. I am a native of Rome, and the Maltese disliked me because I was given the lease on the opera house. It was not so bad before the war, when Malta had a large English colony and was a fashionable winter resort which supported opera for seven months of the year, but it was not so pleasant after the outbreak of the war. When the uprising came in 1919 and the opera house was commandeered by the British Government for its troops, I was fifth on the list of twenty-eight persons who were marked for the attention of the Maltese. Luckily, they did not get that far, so I thought it about time to leave and seek a more peaceful field in which to work."

Mr. Lancellotti's Career

Mr. Lancellotti has had a long and distinguished career as a musician. He



Chev. de Lancellotti, Vocal Teacher and Coach, Formerly Operatic Impresario in Malta

received his training at the Paris Conservatoire under Ambrose Thomas, and was later hailed as a piano virtuoso in a series of European tours. During his career as conductor, director and impresario in the Island of Malta, he received the patronage of many of the English royalty, including the Prince and Princess Louis of Battenberg, whose daughters, Princess Alice and Princess Louise, were under his tuition, and the Duke and Duchess of Connaught. He was often commanded to appear before the crowned heads of Europe when they visited the island, and was made a member of the Order of the British Empire by the King of England, was appointed a Chevalier of the Order of the Crown of Italy by the King of Italy and was granted the Order of Knight of Charles III of Spain by the King of Spain.

Mr. Lancellotti was for several years one of the leading teachers of the Royal Academy of Music and the Royal College of Music of London in Malta, many of his pupils having been graduated with highest honors. In the course of his term as impresario he personally arranged the operatic débuts of many American singers, among whom are Martha Du Lac (Miss Lachmann), Louise Minghetti (Miss Hayes), Diana D'Este (Miss Powell), Zetella Martin and Leonardo Del Credo (Leonard Snyder).

Since coming to New York Mr. Lancellotti has opened a studio at the Osborne on West Fifty-Seventh Street, and has many promising singers who are coaching their operatic répertories with him. He has also been heard as accompanist to several prominent artists in New York recitals. HAL CRAIN.

Texas Dunning Teachers Elect

FORT WORTH, TEX., Jan. 5.—At the annual meeting of the Texas Dunning Teachers' Association, held here recently, the following new officers were elected: Mrs. Wesley Porter Mason of Dallas, president; Allie Barcus of Fort Worth, vice-president; Mrs. John McCulley of Dallas, secretary-treasurer; Mrs. Harriet Bacon MacDonald, parliamentarian.

Los Angeles Philharmonic on Tour in Southern California

LOS ANGELES, Jan. 5.—The Philharmonic Orchestra of Los Angeles is undertaking another series of concerts throughout Southern California this season, in fulfillment of the educational policy of the founder and sole guarantor, W. A. Clark, Jr. The organization, like all those obliged to make such tours, finds that its itinerary involves exten-

sive jumps reminiscent of those required of the one-night-stand theatrical companies, the transportation of the musicians and their instruments from point to point causing an immense amount of detail work of which audiences know nothing. For example, the orchestra was engaged to give afternoon and evening concerts at San Diego on Jan. 3 and an afternoon concert on the following day at Pasadena, about 140 miles away. Again it is booked for an evening concert at Santa Barbara on Jan. 14, an afternoon concert next day at San Bernardino, 160 miles away, and an evening concert at Riverside, sixteen miles from the scene of the afternoon engagement.

SAN ANTONIO HEARS BRAHMS

Local Musicians Commemorate Composer—Oratorio Society Formed

SAN ANTONIO, TEX., Jan. 5.—A program of Brahms music was given by leading musicians of the city recently, in commemoration of the ninetieth anniversary of the composer's birth and as a part of the year's work of the Tuesday Musical Club, under the chairmanship of Mrs. F. E. Tucker. The concert was open to all music lovers and the audience overflowed the capacity of the Gunter Hotel Ballroom. John M. Steinfeldt, president of the San Antonio College of Music, gave a scholarly performance of the F Minor Sonata for piano. Brahms songs were beautifully given by Mrs. Fred Jones, soprano, and Mrs. Guy Simpson, contralto. Walter Dunham was an excellent accompanist. The Sonata in A for violin and piano was played by Bertram Simon and Mrs. Nat Goldsmith. Three choral numbers were sung by the Chaminade Choral Society, an auxiliary of the Tuesday Musical Club, under the leadership of David Griffin. Mrs. George Percy Gill accompanied the chorus with skill.

The San Antonio Oratorio Society has been founded by a group of singers who have been studying oratorio under Walter Dunham. Rossini's "Stabat Mater" was sung recently and Verdi's Requiem and other masterpieces will be given in the course of the winter.

GENEVIEVE M. TUCKER.

"The Messiah" Sung in Norwalk, Conn.

NORWALK, CONN., Jan. 5.—Under the baton of Lucy Marks Morrison, Handel's "The Messiah" was sung at the Regent Theater on Dec. 28 by the People's Chorus. The soloists were Mary Mellich, soprano, of the Metropolitan; Marguerite Warneke, contralto, formerly of the Chicago Opera; John Finnegan, tenor, and Fred Patton, baritone. Mrs. W. H. Sniffen was at the piano and W. Allen Schofield at the organ. The chorus of 125 voices sang spiritedly and showed a marked improvement over last year. The audience was a capacity one.

J. W. COCHRAN.

Hadley to Be Guest-Leader of Boston Symphony

Henry Hadley, associate conductor of the New York Philharmonic, has been invited to appear as guest conductor of the Boston Symphony in a pair of concerts in Boston on Feb. 22 and 23. The program will include one of Mr. Hadley's major works.

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GERHARDT IN PALO ALTO

Choral Music by Local Societies Also Featured

PALO ALTO, CAL., Jan. 5.—Elena Gerhardt delighted a crowded audience in the Stanford Assembly Hall recently with a long program of Schubert and Strauss numbers and a group of American songs. Paula Hegner was the sympathetic accompanist.

The Morris Club, which under the leadership of Latham True has become a remarkably harmonious ensemble, sang with artistic effect a program of Christmas carols and oratorio numbers recently at the Women's Clubhouse. Eleanor Hazzard Peacock, mezzo-soprano, was the soloist and was also warmly applauded. Mrs. Elliott Blackwelder furnished excellent violin obbligatos to a few numbers.

Bach's Christmas Oratorio was sung in the Stanford University Memorial Church by the Stanford Choir, assisted by Winifred Estabrook, soprano; Esther Houk Allen, contralto; Carl Edwin Anderson, tenor, and Austin Sperry, bass. Myrtle Schaefer, organist, and ten members of the San Francisco Symphony assisted. Warren D. Allen conducted.

Elsie Cook Hughes, pianist, and William Lararia, violinist, in a recital in the Stanford Assembly Hall, featured the "Kreutzer" Sonata, which was brilliantly played. The concert was given under the auspices of the Stanford Committee on Public Exercises.

Three San Jose musicians—Mrs. Lester Cowger, soprano, and Ida Sedgwick Pogson and Mrs. Charles McKenzie, pianists—gave an attractive program at a recent Community House concert.

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Novelties Featured in New York's Orchestral Programs



WITH a concert by the State Symphony and visits from the Philadelphia Orchestra and the Boston Symphony, to say nothing of the regular activities of Mr. Damrosch's forces and the Philharmonic, New York's calendar was a full one for lovers of orchestral music last week. There were, moreover, several interesting novelties. The New York Symphony introduced Lazare Saminsky's "The Vigils" and Rubin Goldmark's orchestral version of his "Call of the Plains." A symphonic fantasia, "Ecce Homo," by Felix Borowski of Chicago, was played by the State Symphony. The same composer's "Youth," given by the Philharmonic the previous week, was repeated by the same orchestra. Pierre Monteux brought forward Arthur Bliss' "Color" Symphony at the matinée concert of the Bostonians. Leopold Stokowski devoted his entire program to works of Josef Hofmann, and had the assistance of the composer-pianist as soloist.

The New York Symphony's concert in Aeolian Hall on Sunday afternoon brought the American debut of Samuel Dushkin, violinist, and Albert Spalding aided Mr. Damrosch in a Beethoven program as soloist in the Violin Concerto in D. Georges Enesco, the Rumanian composer-violinist, played with Josef Stransky's forces, and, falling into line, Mr. Monteux also presented a violinist in the person of Jacques Thibaud. Henry Hadley, conducting the Philharmonic, had Harold Bauer, pianist, as soloist.

Dushkin Makes Début

Mr. Dushkin chose for his début with the New York Symphony a recently resuscitated Concerto in D by Boccherini, never performed here before. The violinist, who was born in Russian Poland in 1895 and studied under Remy, Auer and Kreisler, made an entirely favorable impression. His tone is fluent and of sweet texture, with generally very accurate intonation, and his bowing style is graceful and incisive. The Boccherini work, written in 1778, has been edited by Mr. Dushkin, who inserted several effective cadenzas. The first section rather suggested the more faded tunes of Donizetti and others of his period, but the last movement, in the piquant style of the famous Minuet, gave opportunity for some cantilena playing of suave charm. The violinist's second number was the Chausson "Poème." His reception was markedly cordial, and he responded to many recalls.

Mr. Damrosch surrendered the bâton to Mr. Saminsky for the performance of the latter's "Vigils," a triptych of tone poems based on verses by Balmont, Solougub and Brusoff. The first section

depicts the restless longing of "one lonely on earth" as he gazes upon the sea, a descending four-note theme reappearing in many combinations. The second and third sections, played without pause, are in something of the style of an Andante and Finale. The former describes the hero as hesitating between espousal of the Spirit of Dreams and that of "austere Earthly Desire," with a suave melody for the strings in conflict with a somber theme for the brass. The last section celebrates the discovery of the "Mountain of Joy and Laughter" with shrilling strings, beating cymbals and staccato paeans of trumpets. In its effective use of orchestral color, Mr. Saminsky's work at moments recalls the methods of Rimsky-Korsakoff, his teacher.

Mr. Goldmark's "Call of the Plains," revised for orchestra from its original setting as solo for violin with piano accompaniment, aims to depict the "vague, wistful loneliness of the prairies." It is music of normalcy, elaborating a smooth melody to somewhat redundant lengths, upon a main theme suggestive of a tribal Indian tune. Mr. Damrosch conducted it with loving care.

The concert opened with a performance of Brahms' Second Symphony, proffering much to please the ear with the clarity of the woodwind section and the routine response of the ensemble to the veteran conductor's hand.

R. M. K.

Borowski's "Ecce Homo"

Felix Borowski's "Ecce Homo" was a feature of the State Symphony's concert in Carnegie Hall on the afternoon of Jan. 2. The program also included Mendelssohn's "Fingal's Cave," Beeth-

oven's Fifth Symphony, and the Brahms Violin Concerto with Georges Enesco.

Interest naturally focussed on the Borowski work. The program notes stated that the composer was endeavoring to give "a delineation in sound of the reaction which the mystical character, the tenderness, the tragedy of Christ brings about in the soul of the ordinary individual." This is a large order, for it is doubtful if these phases of the personality and life of Jesus of Nazareth have the same reaction upon any two persons. The opening theme of Mr. Borowski's piece, played by the solo 'cello over a pedal-point in the basses, is not of striking originality, but later there is a very beautiful lyric passage for the strings in unison, working up to a fine climax and an original effect in the building of a tonic triad in the strings, in widely extended position with the third of the chord up so high as to be scarcely audible. The effect was mystical and arresting, almost like the Descent of the Grail in the "Lohengrin" Prelude. "Ecce Homo" is an interesting piece of music and one that commands attention.

Mr. Enesco's playing of the Brahms was dignified and scholarly and distinguished by fine musicianship. The Mendelssohn was well played and the Beethoven was given a good if somewhat conventional performance. J. A. H.

Color and Music

The "Color" Symphony by Arthur Bliss, introduced by the Boston Symphony in Carnegie Hall at the Saturday matinée, was given its first American hearings in Boston toward the end of last month. Its first performance anywhere was at the Three Choirs' Festival, Gloucester, England, on Sept. 7, 1922. Several works by the English composer have been given in New York this season, and this "Color" Symphony takes nothing from nor does it add to the impression he has created. Mr. Bliss may hold the interest by virtue of his craftsmanship, a certain ingenuity in achieving effects and some assurance which comes of earnestness, but there is little feeling in this Symphony.

The four divisions of the work carry the titles Purple, Red, Blue and Green, and it is said that the composer is definitely sensitive to color in music. Well, there are people who will vehemently protest that there is no such thing as definite color suggestion in music and that impressions gained by listeners will differ. The writer approached Saturday's performance without a program note, and, as the work was played with only one break, he found it quite impossible to tell where Purple left off and Red began. True, the Blue was obviously not Red, but by the time Green came on it was a little difficult to think in terms of color at all. Disregarding program altogether, this Symphony is a thing of changing moods, of tuneful bits and dissonant patches, more pleasant in some places than in others. Mr. Bliss was present and came forward to bow.

The Mozart Concerto in E Flat (Koechel No. 268) brought forward Jacques Thibaud as soloist, and the violinist's finely sensitive art gave distinction to this performance. Mr. Thibaud played with aristocratic feeling and always with a warm appreciation of the music. It was a decidedly beautiful contribution to the afternoon's program. The orchestra in this, and in the other works, was always that virtuoso instrument which Mr. Monteux has made of it. It takes an effort to remember that this Boston Symphony fell off after the departure of Muck. Today it is enjoying a second golden age.

The program included the Tragic Overture of Brahms and the first series of orchestral fragments from Ravel's "Daphnis et Chloe." P. C. R.

"Domestic" Symphony Again

At the Thursday evening concert in Carnegie Hall, Mr. Monteux revived the seldom heard "Symphonia Domestica" of Richard Strauss. This work had its first performance anywhere in the world in the same hall, Dr. Strauss himself conducting, just twenty years ago, come March 21.

The Bostonians played it beautifully last week, with great tonal clarity and smoothness and exquisite finish of detail, and Mr. Monteux's musicianly interpretation made it so interesting and so thoroughly delightful as to cause wonderment at its continued neglect by most orchestral conductors. The large audience received it with much cordiality.

Another quasi-novelty on the same program was Glière's Symphonic Poem "The Sirens," also rich in individualistic beauty and in interest, and also surprisingly well played. The concert began with Mozart's "Magic Flute" Overture and ended with a stirring proclamation of Liszt's "Tasso." G. W. H.

A Hofmann Program

Josef Hofmann was signally honored by Leopold Stokowski and the Philadelphia Orchestra at the fifth concert of their New York subscription series, given in Carnegie Hall on Wednesday evening, Jan. 2. The whole program was made up of Mr. Hofmann's compositions, and he appeared as soloist, playing the piano throughout three-fourths of that program. This first opportunity ever afforded his New York admirers of hearing such a program and of appraising and enjoying his work as both creator and performer was an event of extraordinary interest and filled the hall with one of the largest audiences that has gathered there this season—and one of the most ardent in demonstrating its approval of the music it heard.

The works performed—and all superbly performed—were: Piano Concerto No. 2, in A Flat (Mr. Hofmann has written five piano concertos); a group of three piano solos: "Sanctuary," "East and West" and "Kaleidoscope"; "The Haunted Castle," characterized on the program as a "Symphonic Narrative for Modern Orchestra," and "Chromaticism," a "Symphonic Dialogue for Piano and Orchestra."

Although the Second Concerto was composed in 1903, this was its first performance in New York. It is a melodious and a stirring work, written of course in a style that has no tinge of latter-day "modernism," but is none the less highly effective in both piano and orchestral parts. Its four movements make one too many, yet there is beautiful music as well as brilliant scoring in each, and a buoyant and swinging rhythmic energy imbues the whole work. Its last section comprises nine short and unusually interesting, lucid and delightful variations on a chorale-like theme and a skillfully made fugue on the same theme that

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SIGMUND HERZOG

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Operatic Events of Week

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English as "The Gang" and "Evil Companions." The program explained it as "Boon Companions," a term which serves. Bernardo, a follower of the more austere religious party, bids his niece marry Noferi, an elderly suitor, but the niece, Anna Maria, has already selected Baldo as the ideal spouse. Now Baldo is of the *compagnacci* who believe that Florence was made for flowers and festivals, and not for dour penitents. He is forbidden the house, so comes down the chimney with his followers just as Anna Maria is being forced to sign the hateful marriage contract. Bernardo is tricked into agreeing that Baldo shall take his niece to wife if the monks fail to submit to the test of fire. To cut the somewhat tenuous story short, the monks forego the flames and resort to argument, the penitents are overthrown, carnival reigns and all ends happily for the lovers.

Music Is Lyrical

Riccitelli has written music typical of the Italian theater for this gay romp. It is pleasant to listen to, for all that it taxes the singers at times. Certainly it fails to develop any distinction. The melody is fluent, but it is the sort of thing that any skilled craftsman might duplicate. There are arias and duets of obvious lyrical persuasion, and all that can be written at the end of it is that a good time was had by nearly all; certainly by the overwhelming majority of those who heard this New York premiere.

"I Compagnacci" was first performed at the Costanzi, in Rome, on April 10 last. The composer, who was born at Abruzzi, is a Mascagni pupil. He has written several operas unperformed and also "Maria sul Monte," which was given in Milan in 1916. He won a prize offered by the Italian Government with "Compagnacci."

An Excellent Cast

A New York audience heard his work for the first time in a spirited presentation under the baton of Roberto Moranzoni. It enlisted such singers as Beniamino Gigli as Baldo, Elisabeth Rethberg as Anna Maria, Gustav Schützendorf as Bernardo and Adamo Didur in a broad buffo part of Venazio, a monk. Mr. Gigli threw off all the accumulated cares of the tragic parts which have fallen to his lot and played the comedy rôle with a vigor that had the requisite buoyancy. Certainly the part brought out new powers in the artist, and there was all the beauty of his tenor in the love song. His voice blended ideally with the clear soprano of Mme. Rethberg, and their duet was the feature of the little opera. This Anna Maria took on all the advantages of Mme. Rethberg's voice and style, and was truly a pleasing person. Mr. Schützendorf sang well and Mr. Didur rollicked earnestly. Nannette Guildford, an American singer new to the Metropolitan this season, played a maid servant with charm and sprightliness, demonstrating a decided flair for the light rôle. Others contributing to the gay farce were Angelo Bada as Noferi, Louis D'Angelo, Grace Anthony, Paolo Ananian and Henriette Wakefield as Noferi's Uncle, Aunt, Grandfather and Grandmother respectively, Giordano Patrineri as Ghiandaia, Vincenzo Reschiglian as Chief of Police, Louise Hunter as Leader of the Children, Pietro Audisio as Notary and Lawrence Tibbett as Herald. The last had mainly a speaking part and declaimed the proclamation with rich voice and in English. The scenery came from Augusto Carelli of Rome.

"Die Toten Augen"

NOT since "Tiefland" was played at the Metropolitan, during the season 1908-09, had Eugen d'Albert been represented on the operatic stage in New York until the Wagnerian Opera Company produced his "Die Toten Augen" at the Manhattan on Thursday night of last week. This was the first performance of the work in New York but it was given in Chicago by the same cast in November last. Its initial hearing was achieved in Dresden in 1916, and it is credited with something like 200 performances in European opera houses. At the Manhattan

it was accorded an enthusiastic reception by a large audience.

The legend is of Myrtocle, a beautiful blind girl, married to Arcesius, a kindly Roman, ambassador of his empire in Jerusalem. Arcesius is deformed physically, but only his nobility of mind is known to the wife with the "unseeing eyes." Myrtocle is led before Jesus of Nazareth and her sight is restored. Overjoyed, she awaits the return of her husband, who has been summoned to a council to consider the prosecution of Christ. She sees Aurelius Galba, a young soldier, who has loved her in secret, and believing him to be her husband she runs to his arms. Arcesius comes upon the pair, and, in a fit of jealous rage, strangles Galba. Then Myrtocle, understanding the deformed man's anguish and remembering his kindness to her, turns her eyes to the sun until she is blind again. Hiding the fact that she has recognized her husband in the slayer of Galba, she goes back to her way of life before the miracle.

Hans Heinz Ewers and Marc Henry have made an exceptionally fine libretto for the composer. The story is presented in one act with telling simplicity, there are some moments of magnificent drama, and the climax is superb and profoundly moving. Mr. d'Albert's music, however, does not rise to the same heights as the play, although it is always effective and sometimes possessed of real grace.

Skillful Craftsmanship in Score

Before the tragic story of Myrtocle begins, there is a prelude in which a shepherd, his boy and a harvester discuss a lost sheep. The reference is obviously to the parable of the Good Shepherd, but, it has nothing, or at least very little, to do with the case of Arcesius and his blind love. Mr. d'Albert has given his shepherd a Debussy-like figure for the flute, and he develops the scene much in the manner immediately suggested by the announcement of the pastoral theme. It is cleverly and agreeably done, but the same may also be said about the greater part of the music for the play proper.

Mr. d'Albert never does anything to disturb the fluency of his craftsmanship. It is just as if he profited by the literary example of Anthony Trollope and resolved to write so many bars every day before lunch. The thrust may seem a little harsh against music so agreeably lyrical, so well-mannered, so definitely of the theater, but this is a score in which the unexpected never happens.

When the composer feels the need for intense expression he summons the brasses to his aid, so his emotions are blatantly proclaimed. Inevitably he falls into the habits of the post-Wagnerians, and sometimes he seeks to be expressive in the style of Strauss. The Italians, too, have won his fancy. He loves to make his orchestra sing in the way of Puccini. Nevertheless, there is in his make-up a restraint that holds him from the excessive sentimentality of his Latin models.

If there is no individuality in this music, if it lacks the communicative quality of inspiration, it is at least earnest, and it is very pleasantly melodic. An effective lapse is made into parlando when spectators comment upon the off-stage miracle. "Die Toten Augen" is a successful piece of theatrical writing, well worth a hearing.

Dignified Performance

The honors of an excellent performance, under the skillful direction of Eduard Moericke, went principally to Elsa Gentner-Fischer, who in this work proved herself to be an actress of real gifts, of quiet dignity and attractive style. Moreover, she is a singer to grace the roster of any opera company, and she gave much beauty of voice to Myrtocle. She was charming indeed in her discovery of the world's joys after the miracle, taking delight in the echo in the well, and finding the pleasant use to which a mirror may be put by a fair woman. A moment later she was the horrified witness of the killing, and from this point she moved with increasing emotional power to the tragic climax, when, standing against the wall, she stares into the face of the sun.

Ottile Metzger found an important part as Mary Magdalen and she was excellent in proclaiming the teaching of Christ. Theodor Lattermann portrayed Arcesius with adequate power, and Rob-

ert Hutt made a handsome Galba. Editha Fleischer did excellent work as Arsinoe and others contributing to the smooth performance were Ida Moericke as Sarah, Hermann Schramm as Ktesiphon, an Egyptian physician, Milo Miloradovich as Rebecca, Emma Bassth as Ruth, Lotte Appel as Esther, and Adolph Schoepflin, Otto Semper, Emil Staudenmeyer and Paul Schwartz as Jews. The singers in the prelude were Rudolph Ritter as the Shepherd, Joan Ruth as his Boy and Benno Ziegler as the Harvester. There was a pause after the prelude, and, following the miracle, a brief intermission gave the orchestra breathing space.

"Die Toten Augen" was repeated on Saturday night with the same cast except that Max Lippmann sang the Harvester in the prelude.

"Der Evangelimann"

LIKE "Die Toten Augen" "Der Evangelimann" had its first performance in America in Chicago in November last, and on that occasion it was reviewed more than adequately in these pages. Our German visitors did their best with the soggy and sentimental score on Tuesday night, but nothing could make "Evangelimann" exciting. The story would defeat the purpose of even the greatest musical genius. Kienzl

has observed the unities by compiling a setting of the same desolating quality as the tale. He was his own librettist.

The hero, Matthias, is sent to prison for incendiarism committed by his brother, Johannes. The motive for brotherly hatred is found in a young person named Martha, who dies during the interval between the two acts. Released after twenty years, Matthias becomes an evangelist, a sort of itinerant preacher, and proceeds to get something back on society by boring an inoffensive opera audience. Magdalena, an old friend, leads him to the death-bed of the wicked brother, who confesses and is forgiven. We are then permitted to sigh with relief, for all is over.

Kienzl's music is without a spark of originality. The influence of one composer after another is traceable in the wishy-washy mixture. It swings from crude and despairing comedy to a sanctimonious and saccharine sentimentality. The dramatic moments are prime examples of impotent, pathetic dullness. It is sometimes like an operatic version of a mid-Victorian Christmas card. One can imagine its appeal to the particularly naïve kind of German mind, but in New York it becomes a distressing experiment.

"Evangelimann" dates back to 1895, when it had its premiere in Berlin. Its popularity in Europe accounts for the

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New York Concerts and Recitals

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deeper aspects of his art. It was a superlative performance and evoked long and spontaneous applause. Mr. Friedman had a large audience. H. C.

Casals Comes Back

Pablo Casals, warmly greeted by a crowded audience, gave a recital announced as his only one in New York this season at the Town Hall on Sunday afternoon. He played the Bach Suite in G unaccompanied, and, with Edouard Gendron at the piano, Bach's Sonata in D, Tartini's Concerto in D, and a group of smaller pieces. The art of Mr. Casals appealed by reason of its breadth of style, rich beauty of tone, subtle varieties of shading, and that assured technic which is evident in all that he does. He proved in this recital his capacity as an intellectual artist by his treatment of Bach; and in the Andante of the Sonata he revealed a remarkable depth of emotion. Mr. Gendron in the piano part supported him admirably, and fully shared with the cellist in the distinction of a brilliant performance. There were many recalls for both artists. P. J. N.

Mr. Hayes' Second Program

Roland Hayes gave his second New York recital of the present season on Thursday evening of last week before an audience that filled floor, balcony and stage of the Town Hall. The size of the gathering and the quite unbounded enthusiasm which greeted the accomplished young Negro tenor showed, what his first recital a few weeks ago had clearly presaged, that Mr. Hayes has won the affections of song-loving New Yorkers. His art is already familiar to a wide and, one thinks, discriminating following.

It is difficult to avoid comparisons between the two programs which Mr. Hayes gave so recently in the metropolis. However, it must suffice here to generalize in favor of the earlier program. Not that last week's list was uninteresting or lacking in character. It contained such masterpieces as Handel's "Where'er You Walk," Caccini's "Amarilli," Beethoven's "Adelaide" and Schubert's "Die Bist die Ruh," in addition to two groups of Negro spirituals which this artist sings with such fervor and understanding.

Mr. Hayes' voice seemed not to have all its power, and in its higher register came forth somewhat reluctantly. The almost matchless expressive ability was there, however, and the profound artistic sense and emotion which characterize all that Mr. Hayes interprets. There, too, was the liquid-pure diction, admirable alike in English, French, German, Italian. His spirituals were cut and polished gems, each of different lustre and each enchanting. Particularly memorable was his own arrangement of "I've Got a Robe," "Steal Away," arranged by Laurence Brown, "Didn't It Rain" and "Scandalize My Name," the two last named arranged by H. T. Burleigh.

These, and other fine spirituals, were gloriously sung and aroused enthusiasm of the warmest kind.

Mr. Hayes was well accompanied by William Lawrence. B. R.

Lenox String Quartet

The Lenox String Quartet, assisted by Harold Bauer, gave an interesting program of two numbers in Aeolian Hall on the evening of Jan. 2, the said numbers being César Franck's D Major Quartet and Ernest Bloch's Piano Quintet which is dedicated to the ensemble which played it on this occasion. The Franck Quartet, in spite of its lengthy first movement, is a thing of rare beauty, and the players did it more than justice, the Larghetto being particularly fine and given with the almost metaphysical touch which all of Franck's music requires. The audience applauded long and loudly and it seemed as though an encore would have to be given after this work. Mr. Bloch's opus, which was done in New York a few weeks ago under the auspices of the Composers' League, is one that should be heard a number of times to be properly appreciated. A theme in the first movement, utilizing quarter-tones, is arresting in its effect. The second movement, Andante Mistico, is all the term implies. The final movement is almost brutal in its virility, cave-man stuff sawed out on the strings and launched forth from the piano in masses of curious sound. J. A. H.

Ellen Ballon Plays

The first New York recital in three years by Ellen Ballon, a young Canadian pianist, who made her début a decade ago as a child "prodigy," was given in Aeolian Hall on Thursday evening of last week. She has grown into a performer who challenges interest by vital personality and forceful piano style. She opened her program with Beethoven's Sonata, Op. 110, revealing a tone well-rounded and warm, and a dynamic style that at moments was compelling. Her technic was surprisingly ample, and her performance in the Bach-Busoni Chaconne had a fine dignity. A Chopin group was attractively played. Alberto Jonas' "In Memoriam Scarlatti" came as a novelty and the three sections were engagingly played. Emil Sauer's Concert Etude marked "first time," and Isidor Philipp's "Puck," were other attractive numbers on this varied program, which concluded with Liszt's Tarantella "Venezia e Napoli." The audience was very demonstrative and demanded encores. R. M. K.

"Art Journal Three"

The first of a series of three concerts of Russian chamber music by the "Art Journal Three" was given in the Chamber Music Hall in Carnegie Hall on the afternoon of Jan. 6. The organization consists of Vladimir Drozdoff, pianist, Euphaly Hatayeva, soprano, and Misha Mishakoff, violinist.

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Two Companies Present Opera

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present venture of the hardy German singers. Wilhelm Kienzl was born in Wäzenkirchen, Upper Austria, in 1857, and he has made some reputation in Central Europe as a composer, pianist, critic, and lecturer. He has written several operas, among them "Der Kuhreigen", given in New York in the French version, "Le Ranz des Vaches", by the Philadelphia-Chicago Opera Company in 1913.

There was a great deal of vigor in the performance of "Evangelimann" at the Manhattan last week. Rudolph Ritter sang the title rôle, and Desider Zador was the wicked brother. Ida Moericke as *Martha* and Otilie Metzger as *Magdalena* accomplished some good singing. The rest of the cast consisted of Adolph Schoepflin, *Friedrich*; Hermann Schramm, *Zitterbart*; Edouard Kandi, *Schnappauf*; Emil Staudenmeyer, *Aibler*; Mary Dobberty, *Frau Aibler*; Elsie Lichterfeld, *Frau Huber*, and Paul Schwarz, *Hans*. Alfred Lorentz conducted.

P. CHARLES RODDA.

Operas at the Metropolitan

THE week at the Metropolitan brought two special performances. "Tosca" was sung on New Year's night for the benefit of Antonio Scotti and to celebrate that singer's twenty-five years at the Opera House. The program of the evening is reviewed elsewhere in this issue. Saturday night brought the annual benefit for the Italian Hospital, and on this occasion "Aida" was sung by Elisabeth Rethberg, Jeanne Gordon, Laura Robertson, Giovanni Martinelli, Giuseppe Danise, José Mardones, Louis D'Angelo and Pietro Audisio. Roberto Moranzoni conducted.

"Parsifal" was sung at a matinée on

New Year's Day. Owing to the illness of Paul Bender, William Gustafson sang *Gurnemanz*, and Paolo Ananian gave the few phrases of *Titel* in his stead. Rudolf Laubenthal appeared in the title rôle, Clarence Whitehill as *Amfortas*, Margaret Matzenauer as *Kundry* and Gustav Schützendorf as *Klingsor*. Artur Bodanzky conducted. Mr. Gustafson sang well and gave a finely balanced reading of *Gurnemanz*, a rôle he had never before sung in German.

New Year's Eve was observed with a performance of "Traviata," with Lucrezia Bori in the title rôle. Mario Chamlee was a particularly good *Alfredo*, and Giuseppe de Luca sang the rôle of *Germet* with breadth and distinction.

Hear Favorites Again

For the first time this season, although they were previously heard in other bills, "Cavalleria Rusticana" and "Pagliacci" were given together on the evening of Jan. 3. In the first work Rosa Ponselle, Mario Chamlee and Milla Picco were heard in the main rôles, with Marie Mattfeld and Flora Perini aiding. In "Pagliacci," Lucrezia Bori sang *Nedda*, Miguel Fleta *Canio* and Titta Ruffo *Tonio*, with Laurence Tibbett and Angelo Bada as *Silvio* and *Beppe* respectively. Miss Ponselle sang splendidly and both Mr. Chamlee and Mr. Picco did likewise. Miss Bori's *Nedda* was charming in every way and Mr. Fleta sang superbly. Mr. Ruffo repeated his familiar reading of *Tonio* and Mr. Tibbett was a mellifluous *Silvio*. Mr. Moranzoni conducted the first opera and Mr. Papi the second.

Wagner's "Tannhäuser" had its fourth presentation on the evening of Jan. 4. The cast was a familiar one, with Maria Jeritz as *Elisabeth*, Rudolf Laubenthal as *Tannhäuser*, Clarence Whitehill as *Wolfgram*, Margaret Matzenauer as *Venus* and Paul Bender as *Landgraf Herman*. It was a performance of splendid merit and the singers were given much applause. Mr. Bodanzky again conducted.

Beniamino Gigli again presented his impressive delineation of *Rodolfo* in Puccini's "Bohème" in company with Frances Alda as *Mimi*, Margaret Romaine as *Musetta*, Giuseppe de Luca as *Marcello*, Milla Picco as *Schaunard* and Pompilio Malatesta as *Benoit*. Gigli again exhibited his perfect freedom in the rôle and demonstrated that his noble voice has never been in better condition. Mme. Alda also made a pleasing impression. Margaret Romaine proved a captivating *Musetta*, vocally and pictorially. Giuseppe Bamboschek conducted with success. The audience was of vast size.

The Sunday Concerts

Some idea of the growing popularity of the Sunday concerts may be gathered from the fact that two programs were presented on the last Sabbath. Verdi and Puccini made up a matinée bill under Giuseppe Bamboschek's bâton. Rosa Ponselle aroused enthusiasm in "Vissi d'Arte," from "Tosca," with which she bracketed the Bolera from "Sicilian Vespers"; José Mardones sang

effectively an aria from the latter opera, and Mario Chamlee was also warmly applauded for an aria from "The Girl of the Golden West." Concerted numbers from "Rigoletto," "Bohème" and "Lombardi" were given by Queena Mario, Flora Perini, Miss Ponselle, Armand Tokatyan, Milla Picco, Mr. Chamlee and Mr. Mardones, and the orchestra played the "Forza del Destino" Overture, the "Manon Lescaut" Prelude and the "Jeanne d'Arc" Overture.

The enthusiasm and noise-making propensities of the Metropolitan's Sunday evening concert audiences is proverbial in New York, but all records for the season seemed to be broken on the latest occasion, when Moriz Rosenthal appeared as soloist. The pianist played the Saint-Saëns Second Concerto and other pieces to the huge delight of the audience. Other soloists who appeared successfully were Frances Peralta, Margaret Romaine and Milla Picco. Mr. Bamboschek conducted the accompaniments and several orchestral numbers.

Manhattan Becomes Wagnerian Temple

A PART from the novelties and a performance of Johann Strauss' "Die Fledermaus" on New Year's Eve, the week at the Manhattan was given over to Wagner.

"Die Meistersinger" had its second presentation by the company at a New Year's matinée with the same cast that sang it on the opening night of the Wagnerian season, except that Theodor Lattermann appeared as *Sachs* instead of Herman Weil. Mr. Lattermann's interpretation of the rôle was dignified and effective. Robert Hutt repeated his commendable presentation of *Walther* and Editha Fischer sang well as *Eva*. Eduard Kandi was exceptionally good as *Beckmesser*. Josef Stransky was again the conductor.

A notable performance of "Tristan und Isolde" was given on the evening of Jan. 2, when Mr. Stransky led his forces in Wagner's glowing score with decision, and the cast of principals proved worthy exponents of the music. Elsa Alsen, who won so much favor in heroic rôles last season, reasserted her sway by the sincerity and power of her impersonation of *Isolde*. Heinrich Knote, a robust *Tristan*, sang with ease, clarity of diction and full appreciation of the meaning of the score. The rôle of *Brangäne* was ably filled by Otilie Metzger, who realized fully the value of this character in the opera. Hermann Weil was an excellent *Kurwenal*.

Advancing the matinée "Ring" cycle, Mr. Moericke led a fine performance of "Die Walküre" on Thursday. The orchestra responded admirably indeed, and adequate singing delighted the true Wagnerites. Marie Lorenz-Hoellischer brought dignity and spirit to her representation of *Brünnhilde*, Hermann Weil was an excellent *Wotan*, Louise Perard a competent *Sieglinde* and Rudolph Ritter a vigorous *Siegfried*. Hermann Eck sang *Hunding* and Otilie Metzger did well as *Fricka*.

Ethel Frank in Début

Ethel Frank, the young Boston soprano who made a favorable impression when she appeared in Carnegie Hall in concert, achieved her operatic début in New York as *Elsa* in "Lohengrin" on Friday evening when she replaced Mme. Perard. The young artist's début was timed for a week later, but the indisposition of the other singer made it essential for Miss Frank to appear earlier.

In every way she acquitted herself well. Her individual voice was used with taste and distinction and she was rewarded with much applause. Heinrich Knote, the *Lohengrin*, again gave a stirring vocal and dramatic interpretation of the rôle. Mr. Knote, with Mme. Hoellischer and Messrs. Salinger and Schoepflin, graciously led Miss Frank forward for the curtain calls. Eduard Moericke conducted a stirring performance.

Ernst Knoch authoritatively brought out the storm and stress of the music of "The Flying Dutchman" at Saturday's matinée performance, when Louise Perard gave further proof of her ability by the conviction of her acting as *Senta*. Hermann Weil as the *Flying Dutchman* graphically revealed the pathos of the figure of the legendary mariner. Hermann Eck was an effective *Daland* and

Robert Hutt a vigorous *Eric*. Paul Schwarz sang the *Steersman's* music adequately.

A big audience readily responded to the gaiety of "Die Fledermaus" as interpreted by Mr. Stransky on New Year's Eve. Hermann Schramm was a lively *Eisenstein*, Louise Perard a successful *Rosalind* and Editha Fleischer a vivacious *Adele*. Benno Ziegler, Paul Schwarz, Emma Bassth, Desider Zador and Emil Staudenmeyer were also prominent in a competent cast.

Week Brings Many Orchestral Events

[Continued from page 31]

builds up a rousing climax at the end. Mr. Hofmann's playing of it was masterly in magnificence and tonal magic, and Mr. Stokowski gave him an orchestral accompaniment that was almost uncanny in its marvelous perfection of accord. "Chromatic" (composed in 1916) and "The Haunted Castle" (composed in 1918) had been heard here before, but both are decidedly worth hearing again and again. G. W. H.

Bauer with Philharmonic

Henry Hadley conducted a somewhat lengthy program of the New York Philharmonic at Carnegie Hall last Saturday evening. The chief feature was a superb performance of Brahms' Concerto in B Flat, with Harold Bauer as soloist. Felix Borowski's *Fantasie-Overture "Youth"*, played the previous week, was repeated and the program also included the "Rienzi" Overture and Tchaikovsky's Fifth Symphony.

Mr. Bauer's performance of the hauntingly tender *Andante* of the Concerto was memorable indeed. In perfect accord with the orchestral players and playing with rather more dynamic quality than is his wont, Mr. Bauer made such lovely music of this movement that the hall held an almost poignant hush. The concluding *Allegretto* was a merry *tour de force*.

Spalding Plays Concerto

The third pair of concerts in the Beethoven series of the New York Symphony under Walter Damrosch, on Thursday afternoon and Friday evening of last week in Carnegie Hall, brought forward Albert Spalding as soloist in the Violin Concerto in D.

The main fare of the program embodied the Fourth and Fifth Symphonies, which marked the series as having progressed half way over its projected ground. The orchestra responded well to Mr. Damrosch's seasoned leadership.

Mr. Spalding's playing was one of the features of the concert, his fine, clear and supple tone dominating the ensemble in a performance of vigor and charm.

The customary "postlude" of shorter, unhackneyed works of the composer was again an artistic treat. Mr. Damrosch took his place at the piano for the *Thema andante con variazione* from the Trio for Piano, Flute and Bassoon, in which his co-artists were Mr. Barrère and Mr. Letellier. The concluding number was a posthumous Rondino for Wind Instruments, which was conducted by Mr. Barrère. The sprightly piece was played with much effect by Messrs. Mathieu, Marsh, Duques, Kuhlmann, Letellier, del Busto, Yegudkin and Hoogstoel. R. M. K.

New York Concerts

[Continued from page 32]

Mr. Drozdoff, who made his first New York appearance at this concert, began the program with Rachmaninoff's D Minor Sonata, but the finer aspects of his playing can scarcely be judged from this Sonata or from a group of Scriabin with which he closed the program, as he evidently misjudged the acoustics of the small hall. His technic is ample and his musicianship unquestionable and it is to be hoped that he will be heard again under more favorable conditions. Mme. Hatayeva, who gave a song recital in the Town Hall last spring, sang a group of six Rachmaninoff songs, differentiating cleverly the varied moods of her numbers. Mr. Mishakoff, with Harry Kaufman at the piano, played Medtner's B Minor Sonata, giving a concise and well considered performance. Nadine Sisova was accompanist for Mme. Hatayeva. J. A. H.

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British and American Works Fill Budget of New Music

By SYDNEY DALTON



HERE is something of a paradox in modern British music, in that by going backward from the influences that for so long held it in subjection: Handel, Mendelssohn and even the sentimental ballad, it found inspiration in folk-music and the composers of the sixteenth and seventeenth centuries. The few leaders, like Elgar and Bax, for example, needed no urge to shape their message, but for the minor singers the folk-music and the rediscovered Elizabethans were like manna, and today we find many of their compositions reflecting these salutary influences.

Two New Songs by W. Denis Browne Henry Constable's poem, "Diaphenia," and Richard Lovelace's "To Gratiana, Dancing and Singing," have received praiseworthy settings by W. Denis Browne (*London: Winthrop Rogers*). The first has a pronounced pastoral flavor that is thoroughly British and a harmonic and rhythmic flow that is at once sturdy and illustrative. A song that singers will find well worth the doing. Its companion draws more directly upon those sources which we mentioned above, for here the composer acknowledges in a footnote, "The melody on which the accompaniment is founded is that of an anonymous Allmayne in Elizabeth Rogers' Virginal Book (seventeenth century)." Its use, in conjunction with Lovelace's poem, is something of an inspiration. Gratiana could hardly have chosen a better tune to which to dance and pave the floor with broken hearts. And above it is woven a melody of seductive rhythm, independent of the accompaniment, yet fitting it nicely. These songs are neither richly inspired nor remarkably original, but they show good taste and skillful workmanship, with sufficient interest to give them a place in the singer's repertory. There are keys for high and low voices.

Two Settings of Modern English Poets On several occasions songs by Alec Rowley have been reviewed in these columns. His work possesses a certain amount of distinction and is worth attention. "The Birds" (*Winthrop Rogers*), with text by Hilaire Belloc, is attractive: a simple minor melody twice repeated and slightly varied. It expresses the content of the poem exactly and demands nice singing. There is a good idea in "The Toll-Gate House," a setting of a poem by John Drinkwater, but it becomes monotonous through lack of variety, despite the rapid tempo. There is no great amount of spontaneity about Mr. Rowley's songs, but they bear evidences of thought and skill—qualities that frequently compensate, in a measure, for a lack of the lyric gift, provided they go hand in hand with discrimination and understanding.

A Song and a Piano Piece One of the compensations for doing this week's page of reviews was the finding of two compositions by John Duke. His name is barely familiar to us but after looking over this song and piano piece it will be kept in mind, hoping for future evidences of his ability. The title of the song is "I've Dreamed of Sunsets" (*G. Schirmer*), with a poem by J. G. Holland. Mr. Duke has translated the essence of the brief verse into tone. Deftly and with utmost simplicity he suggests

"the sun . . . rocking on the ocean like a god." It is a song for interpreters, rather than mere vocalists, and is published for medium voice.

Of equal charm and even more originality is the same composer's Nocturne for piano, entitled "The Fairy Glen," from the same press. It, too, possesses the merit of conveying much of feeling and imagination with little effort—evidences of spontaneity that immediately create interest. Even the simple underlying idea of using the tonic seventh chord in the natural minor as an accompaniment for the melody is intriguing, with an occasional unexpected touch by introducing the leading note and resolving it immediately downward into the minor seventh. All in all, it is a delightful little fancy.

Three Recent Numbers for the Piano

Florence Parr Gere has written a very melodious little piano piece in "Pourquoi?" (*G. Schirmer*). It is a saccharine melody, but possesses richness, and the composer does not permit it to become banal. The thought immediately comes to mind that Mrs. Gere would have done well to write it for violin instead of piano. Such melodies are always popular with the violinists and their listeners. Rudolf Friml's "From Bohemian Woods"—a Fantasy, also a Schirmer publication, has more of interest than this composer's usual run of instrumental numbers. The theme is agreeable and pianistic, and Mr. Friml handles it in an interesting manner. For fourth or fifth grade pupils it would make very good teaching material, particularly as a study in style.

A transcription that is much better than the average, in that it fits the piano so nicely, is Ben Merrill's transcription of Charles-Marie Widor's "Meditation," Op. 21, No. 1. It is a good example of this talented composer's ability: a melody of considerable beauty skillfully and extensively developed, worked up into a piano piece of real merit and pronounced interest. It is published in the Schirmer series of arrangements and transcriptions for piano.

Three Piano Pieces by Reginald King Reginald King is a youthful English composer whose work is not widely known in this country. Three piano pieces of recent publication, entitled "Humoreske," "Beside the Lake" and "Cynthia" (*E. C. Schirmer Music Co.*), constitute his Opus 4 and are worthy of attention, especially on the part of teachers and pianists whose technical equipment is not extensive. Mr. King's ideas are musically satisfying, and he is conventional without being commonplace. In each of these pieces there is an easy, natural melodic line and sufficient harmonic variety to sustain the interest. Rhythmically they are not so well conceived, and, unfortunately, their shortcomings in this respect tend to overshadow their merits. The "Humoreske" has also been published in an orchestral arrangement. They are of about fourth grade in their technical demands.

Morceaux de Genre, by S. H. Braithwaite There is both charm and originality in a set of piano numbers, "Three Morceaux de Genre," by S. H. Braithwaite (*G. Schirmer*), entitled "Musical Box," "Elfin Fountain" and "A Nautical Picture." Even the "Musical Box" is worth while. Incidentally, there are signs of quite an epidemic of this kind of music of late. A number of music writers seem to have discovered that, as the average music-box tune is quite hopelessly commonplace, it is only necessary to write some simple melody, add a second part and

transpose the whole up an octave to have something that will pass as a "music box." The "Elfin Fountain" demonstrates, as the composer says, "five-finger position in rapid movement," and does it in attractive music. There is considerable charm in this little piece, with skillful workmanship and sufficient variety and contrast to make it an unusually good number for piano. It would seem that there is some kind of story tucked away in "A Nautical Picture," but the listener must supply his own program. As it stands, however, it is a rollicking, jovial and imaginative bit of work, to which the performer must bring something more than a mere mastery of the notes if he would catch its spirit. None of them is difficult, and they are all well worth the attention of musicians.

A Gavotte and an Oriental Picture for Piano

The old dance forms still offer the composer a happy medium through which to express himself, and even when the musical idea is commonplace the quaintness of some of the rhythm lends not a little charm. Dent Mowrey, in his Gavotte, in Ancient Style (*G. Schirmer*), has something worth while to tell: a delicate, fanciful little idea, nicely handled. Not difficult but very effective of its kind.

Harry Rowe Shelley's "The Snake Charmer," put out by the same publishers, is rather a garish example of Orientalism; salon music of the too obvious kind. There is dash and sparkle about it, to be sure, and a sort of nervous restlessness due to the frequent shortening of the phrase lengths, but its sparkle is mostly tinsel.

Two Meritorious Songs for the Church Service

The literature of good sacred solos—a rather limited literature, apart from the standard oratorios, unfortunately—has been lengthened by the addition of a sacred song by G. Waring Stebbins, entitled "Come Now, and Let Us

Reason Together" (*Oliver Ditson Co.*), in two keys, for high and medium voices. Though it is well knit, there is an abundance of variety in its five pages. It opens with a short recitative, leading into a cantabile melody that contrasts well with the highly dramatic part that follows, wherein the singer is afforded fine opportunity. It closes with another smooth melody and a return of the short recitative. In the organ accompaniment Mr. Stebbins has been equally successful, and while he suggests registrations, there is, as he says in a footnote, wide range for the organist of imagination and taste.

H. Alexander Matthews' "Rejoice Ye with Jerusalem" (*G. Schirmer*) is classed as a Thanksgiving Offertory, and while it is particularly useful at that season of the year, it is also in order for general services. Selected from his cantata, "The City of God," it is for high voice and rather long, but there is sufficient variety and melody in it to give it a place in the church soloist's repertory.

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Thibaud Opens Tour of United States and Canada as Soloist Under Monteux

(Portrait on front page)

RETURNING to the United States for another tour, Jacques Thibaud, violinist, opened his engagements with an appearance as soloist with the Boston Symphony in New York on Jan. 5. The noted French artist has been heard extensively in Europe since his last American engagements last winter.

His forthcoming tour will include an appearance as soloist with the New York Philharmonic next month and another with the Boston Symphony in its home city. His recital bookings include a series of appearances in Youngstown, St. Louis, Lexington, Spartanburg, Springfield, Terre Haute, Montreal, Winnipeg and a number of other cities.

The heavy demand for Mr. Thibaud's services in France, where his recitals are attended invariably by crowded houses, will make it impossible for the artist to return to America next season; but he will reappear here during the entire winter of 1925-26, under the management of the Metropolitan Musical Bureau.

The violinist's early career was a romantic one and he had to struggle against considerable hardships in his youth. He studied first under his father,

made his debut in public at the age of thirteen, and later studied at the Paris Conservatoire, where he won a first prize in 1896. The doors to concert fame remained nevertheless for a time closed to him, and he supported himself by playing in a public café for several years.

Then he was "discovered" by the late Edouard Colonne, who did so fine a work in introducing young composers and artists. Upon being made a member of the Colonne Orchestra, he soon was chosen to the position of regular soloist of the organization. He is said to have made fifty-four appearances with this orchestra during one season alone. His reputation soon became secure in France, and he subsequently toured other parts of Europe, making his first appearances in Great Britain and the United States in 1903.

He has been a familiar figure before the American public for two decades, and, as his debut here was made in his early twenties, the artist is still a comparatively young man. His popularity has grown, however, since his initial appearance here. His joint recitals with such well-known pianists as Harold Bauer and Alfred Cortot have proved extremely popular and his appearances as recitalist invariably attract many listeners.

R. M. K.

Philadelphia Women's Symphony Heard

PHILADELPHIA, Jan. 5.—The Women's Symphony, under the leadership of J. W. F. Leman, has begun its third season with a record of many successful engagements. Among the appearances which it has made recently are concerts in Germantown, at Swarthmore College, in Overbrook and before the Music Club of Philadelphia. Forthcoming engagements are scheduled for Chester, at the West Philadelphia High School and at the Philadelphia Forum.

Cecil Arden to Make Coast-to-Coast Tour Next Season

Cecil Arden, mezzo-soprano of the Metropolitan, will make an extended tour to the Pacific Coast next season, visiting many of the larger cities in the country. Thirty-two recitals have already been booked. Among the cities which will hear her for the first time are New Orleans, Atlanta, Dallas, Houston, San Antonio, Kansas City, Lincoln and Denver. Miss Arden will include in many of her programs "Carmen's Dream," a fantasy for voice and piano, based on the principal themes of the Bizet score and especially arranged for her by her teacher, A. Buzzi-Peccia.

Ethelynde Smith Sings in South

Included in her recent tour of the South, Ethelynde Smith, soprano, appeared with outstanding success in a recital at Atlanta University in Atlanta and at the Academy of Music in Sumter, S. C. Miss Smith was recalled many times in Atlanta and sang five encores. Her accompanists in the respective cities were Jennie E. Lewis and L. C. Moise.

Cortot Acclaimed in European Cities

Alfred Cortot, French pianist, who will return to America next season for a tour under the direction of Concert

Management Arthur Judson, is having one of the most active seasons of his careers in Europe. He has given sixty recitals in England and Spain in the last three months. In London he appeared ten times before sold-out houses and received the gold medal of the London Philharmonic. Following a short vacation in Paris, Mr. Cortot will leave for a tour through Italy, France, Switzerland, Serbia, Roumania, Austria and Czechoslovakia, followed by a series of ten recitals in Paris in the spring. His schedule for the season calls for 150 recitals until June.

Gondre Cancels American Tour on Account of Illness

Mona Gondre, diseuse, who was booked by Catharine Bamman for a tour of this country, has been obliged to cancel all her bookings in America this season owing to a severe illness from which she is now recuperating in Paris. She will spend some time on the Riviera as soon as she is strong enough to make the trip.

Claussen Awarded Medal in Stockholm

Julia Claussen, mezzo-soprano of the Metropolitan, who has been singing in Sweden for several months, has been awarded the Christine Nilsson medal by the Royal Academy of Music in Stockholm, according to cable advices received by her American managers, Haensel & Jones. Mme. Claussen was scheduled to arrive in New York on Jan. 10, and will be heard in a series of concert engagements previous to her rejoining the Metropolitan Opera in February.

Illness and Other Causes Kept U. S. Delegates from Salzburg

That every effort was made to secure the due representation of America on the jury selecting works for the Salz-

burg Festival in August is set forth in a statement issued by the directors of the United States section of the International Society for Contemporary Music. O. G. Sonneck of New York, who was then abroad, was included in the list of the jury, but was prevented by circumstances from participating in the deliberations, and A. Walter Kramer, first on the list of alternate delegates, could not be reached in time for the meetings. Other jurors sent their regrets, and finally the committee consisted of Mr. Ansermet, Mr. Caplet, Mr. Scherchen and Mr. Wellesz. As illness prevented Chalmers Clifton, the delegate of the section, from being present at the festival, Lewis M. Isaacs, deputy delegate, who was in Italy, was then asked by cable to go to Salzburg, but replied that he found it impossible to do so. The other deputy delegate, Emerson Whithorne, had to abandon his intended trip to Europe.

Many Cities to Hear John Charles Thomas

John Charles Thomas, baritone, is scheduled to give recitals this month in Reading, Pittsburgh, Chicago, Rochester and Stamford and will also appear in several private musicales in New York and other cities. Mr. Thomas will be heard in cities of the South next month, and in March, will sing in Atlantic City, Philadelphia, Washington and New York. He will sail for Europe in May and will sing in the British Isles during the months of October and November, returning to this country late in December in time to begin his concert season in January, 1925.

Paderewski Touring Middle West

Following his second recital this season in Philadelphia on Jan. 2, Paderewski left in his private car, "Ideal," for a series of engagements in the Middle West. Among the cities which will have heard him before the end of the month are Wilkes-Barre, Toronto, Buffalo, Canton, Cleveland, Detroit, Pittsburgh, Youngstown, Akron, Columbus, Louisville, Chicago, Milwaukee, Springfield, Ill., and St. Louis.

ATLANTA SYMPHONY ENDS MOST SUCCESSFUL SERIES

Twelve Concerts, Under Enrico Leide, on Consecutive Sundays Draw Audiences of 3000

ATLANTA, GA., Jan. 5.—The Atlanta Symphony, Enrico Leide, conductor, concluded the first series of twelve concerts on Dec. 23. Heavy rain and the Sunday before Christmas did not diminish the desire to hear the concert. For twelve consecutive Sundays the orchestra has played to packed houses—a weekly audience of 3000.

The last two programs were made up of popular request numbers selected from the ten preceding concerts. Mr. Leide again played the "Oriental Shrine" from his "Rubaiyat" Suite and received an ovation. Mr. Leide's composition, Wagnerian in style, is based on the quatrain:

Ah, my Beloved, fill the cup that clears
Today of past Regret and future Fears;
Tomorrow! Why, Tomorrow I may be
Myself with Yesterday's sev'n thousand years.

The program included also Grieg's "Peer Gynt" Suite, No. 1; Ponchielli's "Danza Delle Ore," the Bacchanale from Saint-Saëns' "Samson et Dalila," the Largo from "The New World" Symphony of Dvorak and Tchaikovsky's Marche Slave.

At the conclusion of the first number, Mr. Leide was presented with a Shrine charm as a token of esteem and affection from the members of the orchestra. The Orchestra Association is greatly encouraged by the support and interest at large of Atlanta's citizens, and plans for a greater season next fall are going forward.

HELEN KNOX SPAIN.

Baltimore Symphony to Play Work by Shura Cherkassky

A composition for piano, "Prelude Pathétique," by Shura Cherkassky, boy prodigy, has been orchestrated by Gustav Klemm and will have its first performance by the Baltimore Symphony under Gustav Strube on Feb. 16. The young pianist has been heard with success in many cities and will leave shortly for a series of recitals in Florida.

ELSA Murray-Aynsley

Soprano

What New York Critics had to say about Elsa Murray-Aynsley's Recital at Town Hall on December 4th, 1923:



Photo by Juniel, N. Y.

Times

Mme. Murray-Aynsley sang tones of a wide range with rich flexibility, power and variety of color. Musical intelligence of a high order was evident in all the numbers; especially pleasing were her interpretations of the works of the Russian writers.

Herald

The singer's delivery aroused some special enthusiasm. She disclosed a voice of good quality and range and sang with no little technical skill. Her pronunciation of texts was generally clear and she imparted excellent dramatic feeling to her work.

Tribune

Her performance was pleasing, intelligent and expressive. The final modern English group was prefaced by an appealing number in Gaelic, an "Eriskay Love Lilt," sung with most agreeable clearness and smoothness and duly encored.

World

Elsa Murray-Aynsley made her best impression with a group of Russian songs, sung in the original. . . . The artist's high, clear soprano carried them off with their touches of dramatic suggestion with authority and style.

Musical America

A voice of sympathetic and beautiful quality. . . . proved herself an artist of fine sensibilities. Arnold Bax's "I Heard a Piper Singing" was a telling example of mezzo voce singing. The recital was thoroughly attractive by reason of the expression with which the singer endowed all that she did.

Post

The program included songs in Russian, French, German, one in Gaelic, and a few in English. She is by way of being a linguist and her interpretations were very good indeed. . . . good in mezzo voce and in high voice.

Mme. Murray-Aynsley's Next Recital Will Take Place at Town Hall, New York, on Tuesday Evening, Jan. 15, 1924

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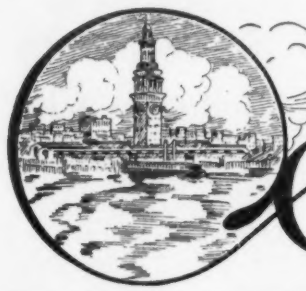
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From Ocean to Ocean



PAINTSVILLE, KY.—William Dugan, baritone, was heard recently in recital in the Mayo Memorial Church. Ernest Doulton was the accompanist and also contributed several solos.

PHOENIX, ARIZ.—An enjoyable children's program was given by the Arizona School of Music at the Woman's Club recently. Pupils' recitals were given in the studios of Cordelia Hulburd and of Mrs. Maude Pratt Cate.

EMMITSBURG, MD.—Katherine Riggs, harpist; Helen Gerrer, violinist, with Gertrude McRae Nash as accompanist, all talented young artists of Washington, gave an interesting recital at St. Joseph's College here recently.

KANSAS CITY, MO.—Piano pupils of Virginia Tisdale Stroud were heard in a recent recital at All Souls' Church. Louise de Louis, soprano pupil of Edna Forsythe, and Jack Lloyd Crouch, pianist, assisted in the program.

KANSAS CITY, KAN.—Elizabeth Crandall, pianist, assisted by Jesse Green, Jacob Seay and Robert Cowden, violinists, appeared recently in recital at the Central Avenue Methodist Church on Dec. 27 under the auspices of the Wilkinson-Cooke Studios.

KANSAS CITY, MO.—Carolyn Elinor Haines, pianist, appeared as soloist for the Quill Club at the Hotel Baltimore on Dec. 21. A unique feature was the reading of the Scotch poem, "Edward," by Thomas Holsworth, which preceded the playing of the ballade, "Edward," by Brahms.

SEATTLE.—French music was the feature of a well interpreted program given recently by La Bohème Music Club. Those who took part were Lulu Shepard Johnson, pianist; Mrs. Channing Prichard, soprano; Margaret Search, contralto; Siri Engman, violinist; and Mrs. F. N. Rhodes, soprano.

SEATTLE.—At its December concert, the third in its series, the Artists' Quartet, composed of Gwendolyn Geary Ruge, soprano; Dai Steele Ross, contralto; Henry O. Price, tenor, and Owen J. Williams, baritone, gave an interesting program illustrating the four ages in song. Arville Belstad was the accompanist.

ALBANY, N. Y.—Mrs. Guy R. Smith gave a lecture-recital on "Music of Early New England" before the Albany Colony of New England Women. Mrs. Smith used the compositions of Dr. Bull for instrumental illustration and also played one of her own compositions, "Oriental Suite." Edythe Nicoll Sill, soprano, assisted.

KANSAS CITY, KAN.—A cantata, "The Coming of the King," by Dudley Buck, was sung and dramatized at the midnight service on Christmas Eve at St. Paul's Episcopal Church. The choir was under the baton of Hermann Springer of Kansas City, Mo. Features of the service were three Christmas paintings by the Rev. Carl W. Nau, rector.

ALBANY, N. Y.—The music department of the State College for Teachers gave a concert of Christmas carols on Christmas evening. The women's chorus

of 110 voices sang under the leadership of Dr. Harold W. Thompson. The soloists were Marjory Bayless, Esther White and Zelma Gorman, sopranos, and Edna Shafer and Helen Moore, contraltos.

MANCHESTER, N. H.—The subject of school credits in music was discussed at a dinner of local musicians held in Barton Auditorium recently under the direction of H. C. Whittemore, Rudolph Schiller and F. McBride.—Pupils of Harry C. Whittemore, in an interesting piano recital in Grace Church Parish House, were heard by a large and appreciative audience.

ANDERSON, S. C.—Mrs. G. W. Chambers and her pupils, assisted by Mrs. J. M. Pagett, reader, gave a delightful Christmas musical before an enthusiastic audience at the Chambers Music Studio recently. There were several excellent piano solos, Christmas carols were sung beautifully by the entire class of about thirty pupils, and a bright and interesting pageant written by Mrs. Chambers was given by ten boys and girls.

KANSAS CITY, MO.—Tau Chapter of Sigma Alpha Iota Sorority recently initiated as members of the club the following musicians: Mrs. Leslie Baird, Mrs. Paul Barbee, Mrs. William Lyons, Mrs. I. C. Thomas, Gertrude Concannon, Elma Medora E. Karr, Ona Miller, Briefer, Nora Moss, Gladys Brittain, Rene Holzman, Margaret M. Feil, Fern Fischer and Mabel Garrett. The meeting was held at the Hotel Bellevue where a banquet was served the new

members, Hazel Ritchey, national president, being the guest of honor.

LONG BEACH, CAL.—Ada Potter Wiseman, soprano; Mrs. A. S. Keltie, organist-accompanist; Ingwald Wicks, violinist; Mrs. Kathryn Dyer, reader, and Mrs. I. Wicks, accompanist, were heard in a program of merit recently.—A quartet composed of Mrs. Stanley H. Webber, Mrs. Donald S. Shadle, William Conrad Mills, and John Johnston, with Mrs. S. L. McWhorter as accompanist, supplied the music for the Elks Memorial Service.—L. D. Frey recently presented his pupil Henry Cantor, tenor, in recital, assisted by Esther Wehman, pianist, a pupil of Abby De Avirett.—The Woman's Music Study Club gave an interesting concert of Spanish music. Those taking part in the program were Mrs. Wallace Matthie and Elsa King Frey, sopranos; Pauline Farquhar and Katherine Knudson, piano pupils of Abby De Avirett; the Clisbee String Orchestra, and Mrs. Hermine T. Gaisford, accompanist.

WICHITA, KAN.—The annual Christmas reception of the Wichita Musical Club was given at the residence of the president, Mrs. E. Higginson, on Dec. 21. The members of the Merry Musical Club presented a Christmas program at the residence of Pauline Drew. Those taking part were Mildred Smith, Frances Bowditch, Leone Wilson, Elizabeth Jones, Marion Chastain, Mary Ida Fitch, Thelma Hutchings, Frederick Reimold, Eleanor Jean Smith, Lucille Johnson, Virginia Meek. A Christmas program was also given at the Miller Theater. It included the singing of Christmas carols and anthems by a chorus of twenty-four voices and solo numbers for voice with orchestral and organ accompaniment. The production was arranged by P. Hans Flath, musical director at the Miller, and was staged by Mrs. Olive Vail Flath. The program of the Saturday Afternoon Musical Club included numbers by Mrs. Elsie Randall Needles, contralto; Samuel Burkholder in several piano works and an entertaining talk on the pieces presented. George Tack, flautist, contributed several numbers.

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Music of Mozart, Correctly Sung, Is Tonic for Voice, Says Frances Foster

IN recent years there has been an unusual growth of interest in the operas of Mozart in America. To this the tours of William Wade Hinshaw's companies have contributed largely, and are still contributing. Another and more recent factor is the Wagnerian Opera Company, whose Mozart revivals have attracted no little attention.

Frances Foster, vocal coach of New York, who has long been a devotee of



Frances Foster, New York Vocal Coach. Mozart, visited Berlin last summer to study these operas with Leo Blech, conductor of the Staatsoper and a renowned interpreter of Mozart. Miss Foster has a full belief in the value of this music as part of the routine of

every singer. "Mozart is a tonic for the voice," she declares. "A singer who can do justice to the arias and recitatives of these operas has accomplished all that can be demanded of vocal technique, and in addition he has obtained a valuable and lasting acquisition to his repertoire."

"The trouble with the singing of Mozart is that so seldom is the true message given. The scores as published are lacking in detail and much of the real intention of the composer must be gleaned from what is definitely known of his method and what he set forth in other works. Thus it is that in the matter of tempi and dynamics, as well as in the negotiation of appoggiaturas, there is much faulty singing. Mr. Blech has devoted years to a study of the Mozart tradition; he has pondered the scores, and applied the fruits of his research among Mozart's symphonic works to the operas. From these sources he has built up an understanding of the operas that has caused him to be ranked among the foremost exponents of this music."

"First among the things to be strictly regarded is the matter of tempo, for the simplicity and delicacy of the Mozart airs may be entirely lost by too exaggerated treatment. The appoggiatura, also, has been much abused. Singers who have taken liberties with the scores are responsible for many of the difficulties that now beset the student."

Miss Foster brought with her from her studies with Leo Blech a complete set of the Mozart operatic scores, each of them containing his own markings for the proper interpretation and singing of the music. E. R.

ST. LOUIS AMUSED BY NOVEL SCORES

"Pop" Concert by the Symphony Has Jolly Program—Hear Visiting Choristers

By Herbert W. Cost

ST. LOUIS, Jan. 5.—The New Year's "Pop" concert on Dec. 30 was conducted by Frederick Fischer, the assistant conductor, in the absence of Rudolph Ganz, who is in California. A novel program provided entertainment for a large audience. Edgar Stillman Kelley's Chinese Suite, "Aladdin," found much favor, the other orchestral numbers being Liszt's Polonaise, No. 2, and the late Max Zach's tuneful waltz, "Harlequin's Wedding." A distinct novelty was Kukla's Serenade for Violin and Contrabass, played by Michel Gusikoff and Otto Hyna, respectively, which created merriment with its strange contrasts. Other amusing numbers were the Mayseder violin studies, "Storm Scene," orchestrated by Helmesberger, and "Ballroom Scene," orchestrated by Mr. Fischer, given by all the violins.

The soloist was Lillian Meinecke, lyric soprano, a former resident of St. Louis, who was making her initial appearance here. Her delightfully clear and pure voice was heard to advantage in an aria from Puccini's "Bohème" and in three songs with piano, Mr. Fischer accompanying. She was accorded an enthusiastic reception.

Notable choral singing was heard on the previous Wednesday evening at the Odeon, when the Harvard Glee Club, under Dr. Archibald T. Davison, presented a magnificent program. Particularly pleasing were Lorraine's "Le Miracle de Saint Nicholas" and Holst's "A Dirge for Two Veterans."

The Ukrainian Choir came Christmas night and sang a program of lofty beauty. The choir's fullness of tone and command of expression again excited admiration.

Still another chorus came on Friday night, when the Sistine Chapel Choir returned, singing to a second capacity house within sixty days.

HERBERT W. COST.

CLUBS CONFER IN BOSTON

Fall River Club Gives Program at Massachusetts Federation Luncheon

BOSTON, Jan. 5.—At the recent conference and luncheon of the Massachusetts Federation of Music Clubs, held at the Twentieth Century Club, the musical program was supplied by the Fall River Music Club, and its Junior Club, Mrs. Florence Cashman, president. Mrs. Cashman sang most delightfully two groups of songs and Mrs. Edgar Durfee played violin solos with rare charm. Piano numbers were given by Clarence Biltcliffe and Miss Crispo.

William Arms Fisher gave an illuminating address entitled "Are We Going or Coming?" Mrs. J. J. Carter of Hollywood, Cal., was the special guest and spoke interestingly of the community affairs at the Hollywood Bowl.

Through the efforts of the Massachusetts Federation, a circulating library of music by Massachusetts composers is to be housed in the Boston Public Library. W. J. P.

BOSTON.—A concert of Christmas organ music was given at the residence of Mr. and Mrs. George Hawley on Christmas Eve by Albert W. Snow, organist and choirmaster at Trinity Church, and William E. Zeuch, organist at the South Congregational Church. The singing of carols also formed a part of the entertainment. Mr. and Mrs. Hawley are giving a series of Sunday evening recitals at their home.

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People and Events in New York's Week

Color Organ Brings New Art of Light

THOMAS WILFRED with his color organ, the Clavilux, delighted a large audience invited to Aeolian Hall by the Aeolian Company on Saturday evening last. Such demonstrations of the possibilities of light as a fine art are amazing to the spectator who has had no previous acquaintance with the work of the inventor. One is always lost in wonder at the exquisite beauty of the fluid effects projected upon the screen, but the mechanical means utilized seem no less marvelous.

About two years ago Mr. Wilfred demonstrated his Clavilux at the Neighborhood Playhouse on Grand Street, and he caused quite a stir. Since then, various centers have had an opportunity of seeing what can be done with his astonishing invention, but it is plain that Mr. Wilfred has been doing more than merely demonstrating. He has advanced

his fine art of light to such a stage that he can hold an audience absorbed.

On Saturday night he presented various compositions requiring the use of remarkable light form, which ascended, receded, advanced or rotated and took on colors of exquisite beauty. In one composition, Frank Adams supplied an improvisation at the organ, but this musical accompaniment, the inventor explained, was merely an experiment without prearranged plan. It was sufficient to show the possibilities of a combination of music and light, although it seemed at times that the light called for more intense tonal expression. What Mr. Wilfred calls a Trio in Black and White was one of the most remarkable items on the program, presenting fantastic shapes in strange evolutions. A repetition of this composition proved the practicability of the inventor's system of notation.

P. C. R.

Judges Chosen for School Glee Club Contest

Richard Aldrich, J. M. Helfenstein and Miles Farrow will act as judges in the second annual Inter-Preparatory School Glee Club Contest, which will be held in the Town Hall on the evening of Feb. 2, according to an announcement made by Albert F. Pickernell, president of the Intercollegiate Musical Corporation, under whose auspices the contest is to be held. The test song will be Mark Andrews' "John Peel." Three new schools will be represented this year, Choate School, Wallingford, Conn.; Kent School, Kent, Conn., and Worcester Academy, Worcester, Mass. Other schools which will be represented are Hotchkiss School, Loomis Institute, Peddie School, Phillips Academy, Polytechnic Country Day School, and Taft School.

Dr. Carl's Choir Gives "The Messiah"

A feature of the special service at the First Presbyterian Church on the evening of Dec. 30 was the presentation of the Christmas portion of "The Messiah" under the direction of Dr. William C. Carl. The work was given an admirable performance by a capable body of choristers and soloists, which included Edith Gaile, soprano; Amy Ellerman, contralto; Arthur Hackett, tenor, and Edgar Schofield, baritone. Dr. Carl brought out the many beauties of the score on the new organ which has been installed lately.

Musicians Honored for Half Century of Professional Activities

Kate S. Chittenden, dean of the American Institute of Applied Music, and R. Huntington Woodman, head of the Institute's theory department, were tendered a dinner by the members of the Alumni Association of the Institute at the Hotel Majestic on the evening of Jan. 5, in token of their fifty years of professional musical activity. Congratulatory addresses were made by several prominent musicians and responded to by both Miss Chittenden and Mr. Woodman.

California Soprano to Sing in New York

Myrtle Claire Donnelly, soprano, will make her New York debut in a recital in Aeolian Hall on the afternoon of Jan. 14. Miss Donnelly is a native of California and accomplished her study with Marcella Sembrich in New York. Going to Italy, she made her operatic debut in "Lucia" in Vigevano, and was later heard in "Bohème" in Naples. She has also sung with the Cleveland Orchestra and with the San Francisco Symphony.

Regina Kohn Plays for Opera Club

The National Opera Club of America, Katherine von Klennner, founder and president, gave its annual Christmas musicale and dance on the evening of Dec. 28. The program served to introduce Regina Kohn, Roumanian violinist, the story of whose entry into this country attracted wide attention in the

press recently. Miss Kohn faced deportation since the quota of her country had been filled, but was allowed to enter after she had proved her status as an artist before a special board of inquiry at Ellis Island. She was given a hearty reception by the members of the club and played with great fire and brilliancy. Others on the program were Mr. Stieri, baritone, and a group of Carter-Waddell dancers.

Boy Prodigy Makes Début

Sascha Helman, a ten-year-old pianist who arrived in the United States from Russia two months ago, gave a series of noonday musicales at the Wurlitzer Auditorium during the week of Dec. 31. Master Helman is a prepossessing lad of undoubted talent who has not only developed an astonishing technique for one of his years, but plays with intelligence and musicianly feeling. His audiences were large and grew very enthusiastic over his playing of works by Bach, Scarlatti-Tausig, Paderewski, Chopin, Gluck-Brahms and Liszt. The boy is said to have played in Warsaw, Vilna, Lodz, Danzig, Leipzig and other cities in Europe and will be heard in a series of concerts in this country. B.

"Mah-Jongg" Played at Capitol

To the Capitol Theater belongs the distinction of presenting the first dramatization of the new national pastime, "Mah-Jongg." The number, composed by Cecil Cowles to lyrics by George S. Chappell, was staged in three episodes, with Gladys Rice and Douglas Stanbury as soloists, accompanied by Mlle. Gambarelli and André Lupue in pantomime. A brilliant ensemble was a "Pan-American Episode," which utilized the entire company of singers and dancers. This number included Herbert's "Pan-American," played by the orchestra; "Los Golondrinos," "La Paloma" and a Valverde number, danced by Doris Niles and ballet. Mlle. Gambarelli was also seen in a dance to Tiers' "The Silhouettes." The orchestra, under the direction of David Mendoza and William Axt, played selections from "Bohème."

Philharmonic Gives Educational Concert

The Philharmonic, conducted by Henry Hadley, gave the fourth in its series of educational concerts in Carnegie Hall on the evening of Dec. 31. John Powell was the soloist, playing MacDowell's Piano Concerto in D Minor with power and brilliancy. Other numbers on the program were Cherubini's "Anacreon" and Liszt's "Les Préludes." The concert was broadcast from the WEA station.

Soder-Hueck Pupils Fill Engagements

Recent activities of pupils of Ada Soder-Hueck included a performance of Anna Reichl, soprano; Rita Sebastian, contralto, and Elliott Zerkle, baritone, in a recital at the New York Psychology Center. Gertrude Hornlein, soprano, appeared at Wurlitzer Auditorium assisted by the Hulsman Sisters, and has been engaged for a season in Keith vaudeville. Christian Lanner, baritone, gave a recital in Beattystown, N. J.; Frieda Muller, soprano, was heard in a concert at the Savoy Hotel; Joseph Hempleman,

tenor, was soloist with the Liederkrantz Society on Dec. 22. Bernard Schram, tenor, will be heard in a recital of Russian songs shortly. Mme. Soder-Hueck has resumed her lecture-recital course, at which her professional pupils will be heard.

Fredric Fradkin, Under Longone Direction, to Give Recital in N. Y.



Fredric Fradkin, Violinist

Fredric Fradkin, violinist, formerly concertmaster of the Boston Symphony, has gone under the management of Paul Longone and will give his initial New York recital of the season in Carnegie Hall on Feb. 19. Mr. Fradkin is an American artist, a native of Troy, N. Y. After preliminary study in this country, he went to Europe and became a pupil of Professor Remy in Paris and studied later with Ysaye. In 1909, he won the first prize at the Paris Conservatoire, and for two seasons was heard in concert and with orchestra in the various music centers of Europe. He made his American debut with the New York Philharmonic in 1911 under the baton of Gustav Mahler. He played again in Europe before the outbreak of the war, since when he has been heard prominently in this country. Following his New York recital, Mr. Fradkin will be heard in other cities in various parts of the United States.

Sascha Jacobsen Plays at Rialto

Sascha Jacobsen, violinist, accompanied at the piano by Jacques Pintel, headed the list of musical attractions at the Rialto this week. He was heard in three solos and aroused much enthusiasm by his playing. Other numbers on the program included the "William Tell" Overture, with Hugo Riesenfeld and Willy Stahl alternating at the conductor's desk, and a Gipsy Dance by La Torrecilla, danseuse. The program at the Rivoli Theater was headed by the Moscow Art Ensemble, featuring Nina Sergeyeva, première danseuse. The ensemble repeated the five scenes which were so widely acclaimed at their first presentation here a year ago. Irwin Talbot and Emanuel Baer took turns at the conductor's desk and Harold Ramsbottom and S. Krumgold alternated at the organ.

Frieda Hempel Entertains at Dinner

Frieda Hempel spent the holidays at her New York home on Central Park West. Mme. Hempel and her husband, William B. Kahn, entertained at dinner on the evening of Jan. 3, their guests including James Speyer, Dudley Field Malone, Germaine Seligman, Julius P. Meyer, Lewis Straus, Mrs. Alexander McKay, Mrs. Guy Witthaus and Mme. Tilla Durieux.

Schlieder Ends Course in Improvisation

Frederick Schlieder closed his intensive course in improvisation on Dec. 31. This short mid-winter session was largely attended and the members were enthusiastic over the subject as presented by Mr. Schlieder.

BEGIN MUSEUM SERIES

6500 Persons Hear First Concert Under David Mannes' Direction

The opening concert in the first series of Saturday evening programs at the Metropolitan Museum of Art drew an audience of 6500 persons on the evening of Jan. 5. The orchestra, under the leadership of David Mannes, played Tchaikovsky's Fifth Symphony, the Overture to "The Merry Wives of Windsor," excerpts from "Meistersinger" and a composition by Schubert. There was much enthusiasm from the great audience, which occupied chairs, the floor and the stairs of many halls and corridors.

This is the sixth year of the Museum concerts, which have been given in the past through the generosity of John Rockefeller, Jr. A second series, given last year at the expense of the Juilliard Foundation, will be given on four Saturday evenings in March.

Artists Give Noon-Day Musicales

The monthly noon-day musicale in Aeolian Hall under the direction of Frank La Forge and Ernesto Berumen, was given on Jan. 4 and was largely attended. The artists were Madeleine Hulsizer and Frieda Rochen, sopranos; Marion Carley, Constance Mering, Esther Dickie and Vincent de Sola, pianists, and Willem Durieux, cellist. There were also reproductions on the Duo-Art by William Bachaus, Josef Hoffmann and Paderewski. Miss Rochen brought a voice of opulence and good quality to her singing of a Puccini aria, Lang's "An Irish Love Song" and La Forge's "Supplication," and Miss Hulsizer was successful in numbers by Milotti and Veracini. Mr. Durieux's numbers were Fauré's "Après un rêve," a Spanish Dance by Granados and Kreisler's "Liebesfreud," and his playing was characterized by beauty of tone, good phrasing and finish of style. Miss Dickie and Miss Carley were each heard in solo numbers and revealed decided talent. H. C.

Berumen Fulfills Engagements

Ernest Berumen pianist, numbers among his recent engagements a successful appearance as soloist with the Dana Symphony in Warren, Ohio. He has also been heard in recital before the Three Arts Club in New York and at New York University. His Boston recital was scheduled for Jan. 12 in Jordan Hall, and on Jan. 22 he will appear in joint recital with Edna Bachman, soprano, in Rockville Center, L. I. His New York recital will be in Aeolian Hall on the evening of Feb. 1. Mr. Berumen presented six pupils in recital at the La Forge-Berumen studios recently. Those heard were Phoebe Hall, Norma Williams, Miss Wood, Miss Newell, Miss Dickie and Miss Schafmeister.

Play Widor Symphonies at Wanamaker's

Movements from the ten organ symphonies of Charles Marie Widor comprised the three programs that were given by Charles M. Courboin, Lynnwood Farnam and Marcel Dupré in the Wanamaker Auditorium on the afternoons of Dec. 28, Jan. 3 and Jan. 5, respectively. The first program was composed of movements from the Fourth, Second and Sixth symphonies, the second from the First, Tenth, Seventh, Third and Eighth symphonies and the third from the Ninth, Fourth and Fifth symphonies. Descriptive notes of the various works were provided by Alexander Russell, concert director of the Auditorium.

Richards and Barrère to Give Joint Recital in Aeolian Hall

Lewis Richards, harpsichordist, and Georges Barrère, flautist, will give a joint recital in Aeolian Hall on the afternoon of Jan. 22. Each artist will be heard in a group of solos for his instrument and will play together Handel's Sonata in B Minor, No. 6, for Harpsichord and Flute and Bach's Sonata, No. 2, in E Flat. Mr. Richards has been heard recently in recital in Minneapolis and also as soloist with the Minneapolis Symphony.

ADLER CLUB MEETS

Piano Students' Organization Gives First of Six Programs

The members of the Letz Quartet were the guests of honor at the first meeting of the Clarence Adler Club recently at the Adler Studio on West Eighty-sixth Street. The Quartet had the assistance of Mr. Adler in a performance of the Schumann Quintet, and there was a program of piano numbers played by Pauline Ruvinsky, Bessie Anik and Blanche Solomon. Other numbers were given by Helene Adler, soprano, and Mr. Adler. George Ahl gave a short address on music conditions in Germany.

The club is planning a series of six musicales during the season, at each of which will be well-known artists as guests. There will also be several private meetings open to members only, and a musical production later in the season. The by-laws of the club have been amended, permitting the admission to membership of all musicians and students who have ever studied with Mr. Adler.

Flonzaleys to Play Again in New York

The Flonzaley Quartet will give the second concert in its New York subscription series in Aeolian Hall on the evening of Jan. 15. The program will include Loeffler's Music for Four Stringed Instruments, dedicated to the memory of Victor Chapman, Haydn's Quartet in G and Taneiev's Quartet in D Minor. Following the concert, the quartet will leave on a tour that will include Providence, Boston, Wellesley, Washington, Charleston, W. Va., and cities as far South as Florida.

Elman Aids Music Settlement Fund

Mischa Elman gave the second in the series of concerts for the benefit of the Association of Music School Settlements in Carnegie Hall on New Year's night. With the assistance of Josef Bonime at the piano Mr. Elman played Handel's Sonata in D, Lalo's "Symphonie Espagnole" and a group of short numbers with his accustomed beauty of tone and finish of style and won the hearty applause of a large audience.

Roemaet-Rosanoff to Give Recital

Marie Roemaet-Rosanoff, 'cellist, will give a recital in Aeolian Hall, New York, on the evening of Jan. 24. She will have the assistance of a small orchestra under Willem Willeke in a Boccherini Concerto, and, with Raymond Bauman at the piano, will play works by Beethoven, Schmitt, Fauré, Willeke, Granados and Popper. She will also play an unaccompanied suite by Bach.

Marion Hinds Hoppers Sings for Club

Marion Hinds Hoppers, soprano, a pupil of Mary Turner Salter, has fulfilled several engagements recently, among which was an appearance before the Westchester Woman's Club in Mount Vernon. She was especially successful in songs by Mrs. Salter, who accompanied her at the piano, and had to give several encores. Mrs. Hoppers has also been heard recently in special services at the Community Church in New York and at the First Congregational Church in East Orange, N. J.

Harold Morris Plays at Institute

Harold Morris, pianist, gave the third program in the series of artist recitals at the Institute of Musical Art on the afternoon of Jan. 5. He disclosed the admirable qualities of his art in a program that included a Pastoral by Scarlatti, Toccata and Fugue in D Minor by Bach-Busoni, Schumann's Symphonic Etudes, a Chopin group and numbers by Debussy, Liszt and Schubert. To these numbers he added encores by Brahms, Beethoven-Rubinstein and Wagner-Liszt.

Vilna Troupe Coming to Yiddish Theater

Bores Thomashefsky, manager of the Broadway Yiddish Theater, has announced that the original Vilna Troupe will arrive from London and begin a brief engagement on the evening of Jan. 8. This company, like the Moscow Art Players, has achieved its success by producing plays of the highest literary standard. It started its career nine years ago in Warsaw, and has since played with the greatest success in the principal centers of Europe.

Death Comes to A. F. ("Pop") Adams in Sleep, as He Had Often Wished

AVON FRANKLIN ADAMS, managing director of the Wolfsohn Musical Bureau since 1910, known throughout the musical world as "Pop" Adams, died at his home in New York early in the morning of Jan. 6. Mr. Adams had often expressed the hope that death would come to him in his sleep, and it was thus that he died.

Mr. Adams was born in Boston, Oct. 11, 1862, and was educated in the English High School in that city. After leaving school he entered the employ of the Charles H. Ditson Company, and working in every department of the business became thoroughly conversant with it. He then went to Chicago and was associated with Lyon & Healy, and in 1888 moved to New York to undertake the management there of the office of the John Church Company. He later served as manager in the London and Leipzig branches of the John Church Company, both of which he established.

In 1909, on the death of Henry Wolfsohn, founder of the Wolfsohn Bureau, Mr. Adams and Thomas Quinlan assumed the management of the bureau jointly, and the name was altered to the Quinlan International Musical Bureau. One year later Mr. Adams acquired sole ownership of the bureau and restored its original name. In 1923 the bureau was incorporated with branch offices in London, Paris, Berlin and various cities in the United States.

During the thirteen years that Mr. Adams managed the bureau he not only introduced to American audiences many of the most prominent musicians from

other countries, but he developed the careers of some of America's most notable artists.

He is survived by his wife, Marguerite Hall Adams, two sons, John Trevor Adams and Avon Franklin Adams, Jr., and two daughters, Mrs. Sidney McCall and Margaret Adams.

Herbert Witherspoon, one of Mr. Adams' oldest friends and one of the first prominent American artists who was under the Wolfsohn management, having become associated with the bureau in 1898, said that not only the field of concert management but the musical world in general in this country had sustained an irreparable loss.

"I had known 'Pop' Adams for many years," said Mr. Witherspoon, "having met him in Cincinnati when he was connected with the John Church Company, and afterwards when I was singing in England. We have always kept up our friendship and, as a matter of fact, he and his wife were to have dined with Mrs. Witherspoon and me on next Thursday.

"'Pop' Adams was a very vital influence in the United States and he was indirectly responsible for many of the best things done in music throughout the country. His bluff way of speaking his own mind and his blustering exterior hid a heart of gold, and he was the best friend a man could have, for he possessed that rarest of human attributes, the gift of loyalty. I do not know who will be able to take his place, but then no one ever takes anyone else's place. Those left behind simply have to adjust themselves to the loss."

PASSED AWAY

Cornelie Meysenheym

Mme. Cornelie Meysenheym died suddenly on Dec. 31 at her home at Nesconset, Long Island. For nearly a quarter of a century, since her retirement from opera, she was well known as a vocal teacher in New York, where up to the week before her death she had been teaching. She came to New York in the fall of 1896 with the ill-fated Mapleson Opera Company and from October, 1904, until 1908 she was one of the faculty of the Metropolitan School of Opera.

Mme. Meysenheym was born in The Hague, March 29, 1847, and while still a small child went with her parents to the Dutch East Indies, where her father held a governmental position. After his death, when she was about sixteen, her mother, an accomplished pianist, returned with her to Europe, where she began the study of singing. She was for seventeen years Court Singer of the Royal Opera House at Munich, with an intermission of five years, when she sang at Karlsruhe. Between her first appearance in Munich in "Faust," on Aug. 29, 1872, and her last appearance there as the Witch in "Hänsel und Gretel" on June 23, 1894, she appeared in these and many other cities more than 950 times in more than 100 operas.

Alfred Gruenfeld

VIENNA, Jan. 5.—Alfred Gruenfeld, pianist and composer, died here recently. Mr. Gruenfeld was born in Prague, July 4, 1852, and studied with Höger and Krejci, and later at Kullak's academy in Berlin. In 1873, he settled in Vienna and was later made "Kammervirtuos" by the late Emperor Franz Josef. He made extended concert tours in Europe and also several of the United States. He wrote several comic operas including "Der Lebermann" and "Die Schönen von Fogaros" besides numerous technical works and pieces for the piano.

S. Baring-Gould

LONDON, Jan. 5.—Rev. Sabine Baring-Gould, novelist and theologian, known throughout the world as the author of the hymn, "Onward, Christian Soldiers," died at his home, Lew-Trenchard in North Devon, on Jan. 2, after a long illness. Mr. Baring-Gould, who would have been ninety years old on Jan. 28, was born in Exeter. He was a very prolific writer and his works, numbering 140, head the list in the British Museum and include novels, folk-lore and religious works, besides a considerable amount of verse. "Onward, Christian

Soldiers," was written in 1865 for a Whitsuntide school festival, when Mr. Baring-Gould was curate of Harbury Bridge School. A long hymn was needed for a march, and being unable to find anything suitable in the hymn book, Mr. Baring-Gould sat up all night and wrote his famous hymn, which was sung originally to the tune of "Brightly Gleams Our Banner." The present musical setting was composed by Sir Arthur Sullivan in 1879. Among other well-known hymns of which he was the author are "Through the Night of Doubt and Sorrow," "Now the Day Is Over" and "On the Resurrection Morning."

E. Pearl Howard

KANSAS CITY, KAN., Jan. 5.—Mrs. E. Pearl Howard, former president of the Kansas State Federation of Music Clubs and also of the Mozart Club, died on Jan. 3, in San Diego, Cal. Mrs. Howard left Kansas City about three years ago, and until that time was one of the foremost workers for music in the State. She was one of the first women in Kansas to encourage the organizing of music clubs and the study of music in the public schools. In 1921, she had charge of one of the State music contests. She is survived by her husband, Hardin Howard and two daughters.

FREDERICK A. COOKE.

Louis Kirstein

BANGOR, ME., Jan. 5.—Louis Kirstein, a prominent patron of music in this vicinity, died on Jan. 3. Mr. Kirstein was born in Saldan, Germany, March 10, 1848, and came to America as a young man, settling in Bangor. He was vitally interested in the local symphony orchestra and did much, also, for the furthering of education. JUNE L. BRIGHT.

Theodore Diamond

RIVERHEAD, L. I., Jan. 6.—Theodore Diamond, pianist and singer, and one of the best known musicians in this vicinity, died on Jan. 3, at his home here as the result of injuries received while cranking his automobile a few days earlier.

B. W. Foley

CINCINNATI, Jan. 5.—B. W. Foley, teacher of singing in this city for forty years, died at his home in Hyde Park at midnight on Jan. 1, after a lingering illness. Mr. Foley was born in Covington, Ky., in 1845, and received the greater part of his musical training at the Leipzig Conservatory and also in Brussels and Paris. On his return to this country he became teacher of singing at the Cincinnati College of Music under Theodore Thomas, remaining

there until 1894, when he resigned to open a private studio. In 1921 he gave up his studio and returned to the faculty of the College of Music. He was chorus master of the Cincinnati May Music Festival and conductor of the Apollo Club for many years. Three years ago he was elected to membership in the American Academy of Teachers of Singing. In 1900 Mr. Foley married Grace Higbee, who survives him.

PHILIP WERTHNER.

Viola Nold

ALBION, MICH., Jan. 5.—Mrs. Viola Nold, mother of Raymond Nold, musical director of the Church of St. Mary the Virgin, New York, died at her home here on Dec. 29, after a short illness. Mrs. Nold is survived by five sons.

People's Chorus Gives New Year Program

The advanced unit of the People's Chorus led by L. Camilleri, gave a New Year's program at the Community Forum on the evening of Jan. 6. The program included works by Bach, Mendelssohn, Beethoven, Handel, Gounod and others and a group of old and new popular songs. The leader made a short address on the value of community singing.

Franklin Sells Interest in Concert Direction M. H. Hanson

Calvin M. Franklin, who has been for the past two years vice-president of Concert Direction M. H. Hanson, has sold his financial interest in the business to Martin H. Hanson. Mr. Franklin, however, will remain with the firm in the capacity of road representative.

Klibansky Pupils Sing in Many Cities

Pupils of Sergei Klibansky who have been heard recently are T. E. Blankenship, who has been re-engaged as soloist at the First Baptist Church in Roanoke, Va. Mrs. R. L. Brown, a scholarship winner in Mr. Klibansky's last class in Memphis, has sung recently for the Renaissance Club and at the Mary Gallo-way Home. Mizzi Delorm and Walter Jankuhn have repeated their success in "Hannerle" and will be heard soon in the principal rôles of a Strauss operetta at the Irving Place Theater. Louis Hann sang in a performance of "The Persian Garden" before the Symposium Club in Larchmont, N. Y., recently.

Pupils of Anna Lessner Heard

Pupils of Anna Lessner, teacher of piano, gave a recital in the auditorium of the Morris High School on the afternoon of Jan. 6. Works by Schubert, Rubinstein, Sinding, Tchaikovsky, Mendelssohn, Rachmaninoff, Chopin, Paderewski, Liszt and others were played by Lillian Schwartz, Rhoda Freiman, Silvia Youcknow, Sidney Klein, Ida Schopp, Frances Levitt, Edna Goido, Pearl Leiner and Ida Rachvin. They were assisted by Irving Prusansky, a violin pupil of Boris W. Gilman, and Louise Vermont, contralto.

Fraser Gange to Make Début

Fraser Gange, Scotch baritone, with Richard Hageman at the piano, will make his New York début in a recital in Aeolian Hall on the evening of Jan. 18. He will sing songs in Italian, French, German and English and a group of Scotch folk-songs. Mr. Gange has sung with success in the British Isles, Canada and Australia.

Marie Miller to Play at International Composers' Guild Concert

In the announcement of the International Composers' Guild concert, scheduled for Jan. 13 in the Vanderbilt Theater, New York, the name of Marie Miller, harpist, was inadvertently omitted. Miss Miller will play in the first performance of a new work by Carlos Salzedo, "Preamble et Jeux."

Earle Laros to Play in New York

Earle Laros, pianist, who was heard in New York last spring, will return for a concert in Aeolian Hall on the evening of Jan. 27. His program will include sonatas by Mozart and MacDowell, a group of works by Schumann, Bach-d'Albert's Passacaglia and a group by modern composers.

Victor Wittgenstein will give his annual piano recital in New York at Aeolian Hall on Thursday afternoon, Jan. 17, giving a program of works by Bach, Schumann, Ravel, Chopin and Albeniz.

Tax Baseball to Support Opera?

Richard Hageman Admits the Notion Is Startling, but in Milan All Sports and Amusements Are Subject to One Per Cent Levy Toward Maintenance of La Scala—American Student Lacks Opportunity for Operatic Training—Misdirected Efforts Mean Loss of Five to Ten Years

REQUENTLY the complaint is heard that Americans get too few opportunities for operatic training in their own country, and Richard Hageman, distinguished conductor, composer, pianist and coach, is among those who earnestly desire to see a change in present conditions.

In France, he points out, the natural consequence of winning a first prize at the Conservatoire is an engagement to sing at the Opéra. "But where is our national conservatory?" he asks. "In Milan, all the amusement houses and sporting places have to pay a tax of one per cent of their receipts toward the maintenance of La Scala. Toscanini told me last summer that this revenue amounted to 8,000,000 lire last year. Can you imagine our theaters, motion picture houses and baseball leagues paying one per cent of their receipts to help support a great temple of operatic art? What do we really do for our talent? Mr. Gatti-Casazza does all he can at the Metropolitan, but he cannot create an opportunity for all who aspire to operatic careers. Then what becomes of the talent? The girls marry and try to forget that they ever had ambitions, the men go into business or teach, and a few go to Europe at great expense and usually with little results."

During his thirteen years as conductor at the Metropolitan Opera House, and six seasons in Chicago (five at Ravinia and one with the Chicago Civic Opera Company), Mr. Hageman has been able to view the situation at first hand and has come to the conclusion that the desire of the singer to make haste too quickly has led him into waters beyond his depth and left him floundering in strange seas. Not only do few pupils know how to study, he says, but they do not know what to study and often spend their precious time in learning things that are of not the slightest use to them in furthering their careers. In this way the average student loses from five to ten years.

"The American singer is slow in formulating his own standard of judgment," declares Mr. Hageman. "This is because music has not been fostered in the homes and does not play the important part in life in America that it has for years in Europe. Especially in the smaller cities and towns he has not had the opportunity to hear sufficient good music and practically no opportunity to hear opera. As a consequence, he becomes too dependent upon his teacher. The pupil seems to forget that the teacher is, first of all, a specialist in tone, and that there is a technique of interpretation quite as much as there is a technique of singing. Although many vocal teachers are highly gifted as interpreters, it is quite too much to expect that they should know the operas, when and where the cuts occur, have an intimate knowledge of the various languages, be thoroughly familiar with the various schools of song, and know the thousand and one other things that go into the make-up of the successful singer."

No Substitute for Work

"Take the American concert singer and the foreign artist. The latter sings in his own language, but it is necessary for the American singer to sing in other languages as well as his own. Many of our students know only a smattering of German, French and Italian. How can they sing songs in another language



RICHARD HAGEMAN

Conductor, Composer, Pianist and Coach, Who Declares America Needs More Opera Houses to Afford Opportunities to Talented Singers

authoritatively unless they know that language intimately, or at least, have a teacher who not only knows the language thoroughly but is able to convey the spirit of the song as well as the actual meaning of the words?

"Compare a Schumann song with one by Debussy. They cannot be sung in the same manner, with the same quality of tone, or even with the same mental attitude. Unless the singer knows the meaning of the words and understands the school to which the work belongs, he can only approximate the meaning of the song. While it may come from his head, it cannot come from his heart, nor will it reach the heart of his audience. There is no substitute for work in the make-up of the real artist."

"I have no desire to add the appendage of vocal teacher to my name, for I believe that the vocal teacher and the vocal coach occupy two distinct provinces in the singing profession and that the two lines of work cannot be crowded successfully into the half-hour lesson period. Of course, the coach must understand the voice in order to obtain artistic results. It is the duty of the vocal teacher to give the pupil a knowledge of his voice and teach him how to use it. But as soon as he knows how to sing correctly, he enters another phase, and should be sure that his artistic progress keeps pace with his vocal development, if he wishes to make the most of his time. He must become the artist, the painter, who knows his colors and how to mix them to gain the desired effect, for after all, the status of a singer is gaged by the effectiveness of his singing. He cannot rely on temperament to carry him to success; he must know the technique of interpretation."

Mr. Hageman is convinced that the concert singer would save much time by a more intelligent study of his songs, and his long experience in the operatic field has given him a particular insight into the needs of the operatic student. He has met students who claimed to be studying for opera, but who were practically wasting their time because they were not studying in the right manner.

Need for More Opera

"When it comes to studying an operatic score," said Mr. Hageman, "the singer is practically at sea unless he works with someone who is thoroughly familiar with the opera, knows its traditions and the manner in which it is given. Many singers come to me with several operas in their repertoires, but what have they learned? Many times they have spent weeks and months in learning parts of operas which are nearly always cut, pages and pages that are never sung and will do them not one bit of good. Invariably, they have studied only the leading parts. It seems never to have entered their minds to learn the so-called small parts. Yet considering the fact that there are only two opera companies in the United States, besides Mr. Gallo's company and a few summer companies, how can singers expect to begin at the top? They make haste too quickly,

follow the tide of least resistance and often awaken too late."

Mr. Hageman feels keenly the lack of opportunity which the talented American singer has to face, and fears that the dispiriting situation may have a bad effect on the future development of music in this country. His work as a conductor has convinced him that there is abundant talent for finished performances, and he looks forward to the day when he can realize his dream of establishing either in New York or another city, an opera company which will give performances of the highest merit.

"The most encouraging sign in the musical world is the activity of the many women's clubs throughout the country. They form the vanguard in the advance of music appreciation, and it is the women who will play a large part in the organization and financing of the great opera houses which are bound to come in the near future." HAL CRAIN.

RANKS MUSIC SECOND TO ENGLISH IN THE SCHOOLS

New Jersey Teachers' Association Hears Addresses Appraising High Value of Art in Instruction Course

NEWARK, N. J., Jan. 5.—Speaking before the State Teachers' Association at South Side High School recently, Commissioner Payson Smith of Boston placed music second in importance to English in a well-planned school curriculum.

Other speakers included C. M. Tremaine of the National Bureau for the Advancement of Music, who said, "Through music work is done faster and with less effort than without music. Music is oil to the human system." Kenneth Clark spoke of the great value of Music Week in "selling" school music to the public, and urged the cooperation of all music supervisors with his department. Marie MacConnell of Jamaica, L. I., spoke in an very illuminating manner of the advancement of music appreciation in high schools, urging full credit for this subject for graduation.

Musical programs of the week included the orchestras of Barringer, Central, and Batten High Schools, directed respectively by Grace Darnell, R. A. L. Smith, and Clarence Wells; the miniature string ensemble of the South Side High School Orchestra, conducted by Philip Gordon; the Madison Junior High Glee Club, the Newark Schools Band under Paul Oliver, and the Safety Patrol Fife and Drum Corps. The programs were arranged by Louise Westwood, director of music in the Newark public schools. P. G.

Moericke Reported Engaged to Conduct with Chicagoans; Polacco Says "No!"

A REPORT that Eduard Moericke, conductor of the Wagnerian Opera Company, has been engaged by the Chicago Civic Opera to lead the German repertoire next season, has been current this week in the Mid-Western city. When MUSICAL AMERICA's Chicago representative approached Giorgio Polacco, general music director of the company, he denied that Moericke had been engaged. The conductor, who is in New York with the company for its engagement at the Manhattan, could not be reached to discuss the report.

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